WHAT TO READ

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English
What to read

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What to Read

What to Read

By

Thomas H. English

and

Willard B. Pope

Emory University

New York

F. S. Crofts & Co.

1929

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FOREWORD

What to Read grew out of an attempt to make a series of collateral reading lists for a sophomore survey course in English Literature. When this course was replaced in the curriculum by a course of the "introduction to literature" type, the opportunity to augment the lists and to add titles from literatures other than English suggested and brought to completion the present work.

The plan finally determined upon was to compile a list of approximately five hundred books from the literature of the world which should be good reading for undergraduates, that is to say, books of high literary merit and equally high contemporary interest. The standard adopted is set forth somewhat at length in the preliminary essay, "Of Books and Reading."

In the first place, a small list of standard anthologies and collections was chosen, to permit intensive reading in certain types of literature, particularly poetry and drama. Then came the hardest task of all, to select a representative and attractive series of English and translated classics. Mere historical importance was not allowed to guide the choice, but in every case the question was asked, "Will this book catch and hold the interest of the modern undergraduate student?" Only those foreign classics which have received a distinguished English dress, whose translations are great literature, were meant to be included. For this reason some famous authors are excluded because of their translators' demerits.

A more popular tone than is sometimes deemed dignified is given to this selection by the presence of a number of general favorites whose continued popularity has elevated them above real defects into the ranks of minor classics. It frequently happens that interest caught by such books carries the beginning reader to better books. The interest in reading first stimulated by a *Trilby* or a *Dracula* may be the beginning of an active and progressively discriminating literary experience.

Finally we have chosen from among the books of today a certain number which bid fair to be of permanent value.

Certain omissions will be noted. There is no need to insist on the supreme literary value of the "Authorized Version" of the English Bible. In courses in which the Bible is studied as literature, different instructors will make widely variant selections. The analysis of this library of historical and devotional prose and poetry seemed beyond our scope.

We have likewise for the most part omitted literary studies, the apparatus of criticism and appreciation. It is often remarked that students in literary courses easily fall into the habit of reading about books rather than the books themselves. We do not wish to increase this subtle temptation. Besides, the instructor will be able to minister more accurately to his students' needs of interpretation than the limitations of this volume will permit.

We have tried to observe due proportions in the selection of titles, constantly keeping in mind the end of stimulating good general reading among students. A variety of types, appealing to varied interests, has been sought for.

It is believed that *What to Read* may be of use in a number of standard literary courses. The editors have had the following courses definitely in mind: (1) "Introduction to Literature"; (2) "Survey" courses in English, American, and Comparative Literature; (3) "Types" courses in poetry, drama, the novel, the essay, etc.; (4) reading courses. The analytical index will show at a glance the materials available for each. It will be noted that an attempt has been made to illustrate the development of forms, to represent the successive periods of literary history, especially in English literature, without, however, allowing the book to become a series of chronological outlines. Under the authors, titles are generally set down in the order of composition.

The descriptive paragraphs are meant to be suggestive and provocative rather than fully informative. Instead of presenting merely condensed synopses of books, hints of their content and spirit, their claims on the attention of the reader are set forth as clearly as possible. It was thought best not to let them tell too much, since too much known in advance might make for slack reading. Under the poets, essayists, and short-story writers, suggested readings are furnished, designed to present each writer in his most favorable and attractive light. These selections are approximately equal in length.

In the citations of editions, only editions in print are noted. A choice of critically satisfactory texts is presented, usually both in inexpensive format, to encourage students to form personal libraries, and also in standard library editions. It is hoped that the rights of publishers in authors and titles have been scrupulously regarded.

In the course of their labors the editors have received much useful counsel and assistance, which it is a pleasure as well as a duty to acknowledge here. From the beginning the advice and encouragement of Professors James Hinton and J. M. Steadman of the Department of English, Emory University, have been of the utmost value. Professor R. E. Dixon, of the Virginia Military Institute, reviewed the preliminary list and made detailed suggestions for its improvement. Professor Frederick Tupper, of the University of Vermont, Professor George W. Benedict, of Brown University, and Professor Frank H. Ristine, of Hamilton College, put their wide literary experience

at the service of the editors. The entire manuscript was read by Professor Warner Taylor, of the University of Wisconsin. Such usefulness as the book may be found to possess is due in no small measure to his careful criticism, arising out of his experience in the cultivation of reading habits among Wisconsin undergraduates. Finally we must not omit to mention the long-suffering kindness of Miss Margaret Jemison, Miss Mary Torrance, and other members of the Emory University Library staff.

What to Read

ABBREVIATIONS

The following series are cited by abbreviations. Most of the volumes are moderately priced, and to most of them are added introductions and notes of great value both to the student and to the general reader.

American Authors	American Authors Series: Harcourt, Brace. $1.00–$1.60
Athenaeum	Athenaeum Press Series: Ginn. $ .80–$1.60
Black and Gold	Black and Gold Library: Horace Liveright. $3.50
Bohn	Bohn's Popular Library: Harcourt, Brace. $ .85
Cambridge	Cambridge Poets: Houghton Mifflin. $2.50–$4.00
Everyman	Everyman's Library: E. P. Dutton. $ .80
Globe	Globe Library and Globe Poets: Macmillan. $1.80–$2.50
Lake	Lake English Classics: Scott, Foresman. Variously priced up to $1.00
Modern Classics	Harper's Modern Classics: Harpers. $1.00
Modern Library	Modern Library, Inc. $ .95
Modern Readers'	Modern Readers' Series: Macmillan. $ .80
Modern Student's	Modern Student's Library; Scribners. $1.00
Nelson	Nelson Classics: Thomas Nelson. $ .60
Oxford	Oxford Standard Authors: Oxford University Press. $1.50
Riverside	Riverside College Classics $ .65–$1.00, and Riverside Literature Series $ .28–$1.08: Houghton Mifflin.
Star	Star Series: Garden City Publishing Co. $1.00
Temple	Temple Classics and Temple Dramatists: London, J. M. Dent. $ .85
Treasury	Golden Treasury Series: Macmillan. $1.40
World's Classics	World's Classics: Oxford University Press. $ .80

OF BOOKS AND READING

Mr. Joseph Finsbury, Stevenson's informative bore in *The Wrong Box,* makes this comment on books and reading: "It is extraordinary how little a man of intellectual interest requires to bother with books in a progressive age. The newspapers supply all the conclusions." On another occasion he is more explicit: "The Sunday paper is one of the features of the age. In America, I am told, it supersedes all other literature, the bone and sinew of the nation finding their requirements catered for; hundreds of columns will be occupied with interesting details of the world's doings, such as waterspouts, elopements, conflagrations, and public entertainments; there is a corner for politics, ladies' work, chess, religion, and even literature; and a few spicy editorials serve to direct the course of public thought. It is difficult to estimate the part played by such enormous and miscellaneous repositories in the education of the people."

There is a keen satiric edge to these observations. Our times are flooded with printed matter: books, magazines, newspapers, and unceasing showers of pamphlets, tracts, and broadsheets. In the face of the multiplied and multifarious products of the press our powers of selection may be paralyzed. Or we may select unwisely. Mr. Joseph Finsbury read only to collect information. All information appeared equally valuable to him, and so he became a colossal bore. We are disposed to agree with Lord Bacon: "Reading maketh a full man." But it is well to take thought with what we shall fill our minds.

It is painfully evident that too many think with Mr. Finsbury that the newspapers provide the intelligent man with a sufficient variety of literary fare. Their great increase in size in recent years is evidence enough that thousands of readers depend on them to fill every want. The newspaper has a legitimate function, to disseminate accurately and cheaply the affairs of the world day by day. It is highly significant that only a handful of the most conservative journals in America stay closely within this restriction, and the greater number of these publish Sunday issues with elaborate magazine features.

On American news stands, side by side with the bulky piles of daily newspapers, is found a bewildering variety of periodicals, changed and replenished weekly and monthly. The contents of these magazines seek to appeal to every interest, every taste, and every mood. So skillfully do the publishers and editors select their topics and contributors, so liberally do they employ pictorial illustration, that the

most unliterary are irresistibly attracted, and even the most fastidious will scarcely fail to find something to tempt them to pause and buy.

Now the man who wishes to be informed in the events of the day must read the newspapers. Likewise the man who wishes to keep abreast of the cultural movements of the world must be in some degree a magazine reader. Particularly there is a group of distinctly literary periodicals which the man of wide and cultivated tastes will wish to keep up with more or less. But it cannot be too much emphasized that to give the mind its proper sustaining food, one must read books.

What books shall one read? "Of making many books there is no end." The choices presented by the shelves of even a small library or shop will set one's head spinning, if one is not fortified beforehand with literary training or advice. There are good books, books not so good, poor books, and books definitely bad, or valueless, in every department of human thought and experience. How shall one learn to choose the best? How shall one acquire accurate and discriminating literary tastes?

Dr. Samuel Johnson had a word on the subject: "I am always for getting a boy forward in his learning; for that is a sure good. I would let him at first read *any* English book which happens to engage his attention; because you have done a great deal when you have brought him to have entertainment from a book. He'll get better books afterwards." But even in his father's shop at Lichfield, Samuel Johnson had not been confronted with the variety of outwardly attractive volumes which distract the beginning reader of today. The English novel has appeared since Johnson's eighteenth-century boyhood, and cheap popular editions have multiplied. There is much wisdom in allowing a boy to discover for himself, without forcing, the entertainment that is within the covers of a book, but the fascination of whole libraries of worthless fiction, for instance, may hold a reader for a lifetime. The young explorer needs some map or guide to the realms of literature.

Such a guide it is one purpose of high school and college English courses to furnish. Most courses prescribe a short list of books for intensive study as the basis of recitations in class, and there is an extensive collateral list for reading, with or without written reports. From the former the student under the direction of the instructor learns a method of reading, but it is the latter that allows him range. Few things are harder to do than successfully to recommend a book to someone else. To prepare a list of recommended titles for a class of students, where it is necessary that their natural interests be appealed to and their literary horizons broadened, is one of the most difficult of educational tasks. Yet it is one that must be successfully achieved, if the end of education, which is a liberal culture, is to be realized by the students under the instructor's care. Skillfully directed collateral read-

ing, it appears, is the student's best introduction to the wide extent of literature.

Literary habits will not be formed, early or late, unless the reading of books is accompanied by a peculiar and vital pleasure. Pleasure may be had from the reading of all kinds of books, but not everyone will be equally appealed to by any one title or class. Therefore literary bounds should be generous, and the views should be diversified and luring. As children we love make-believe, and throughout later life we seek refuge from the fatigues and disappointments of reality in the consoling idealisms of fiction. Our beginner should have a plentiful variety of adventures by land and by sea, stories of the olden times, and phantasies of the world of dreams.

Even romantic fiction has its solid content of thought and observation, and if the right authors are chosen, the young reader will be building up an experience of life while he is revelling in the most princely entertainment the world affords. From pictures of the world as it sensibly is not, to pictures of the world as it is, is but a stride. If realists are brought forward to succeed the romancers—if Dickens, Thackeray, and Conrad follow Scott, Cooper, and Stevenson—a truly educational result will be achieved in an ever-deepening knowledge of man and the universe.

The tastes of the persistent reader will develop rapidly. It will not be long before he will hazard excursions from prose fiction, novels and short stories, into drama, poetry, travel, history, and essays. All these types of writing must be made known to him by their most attractive examples.

In a life which bestows so few hours for quiet reading even upon those most rich in leisure, as much time as possible should be spent in the fruitful plains and valleys of literature, and as little as possible wasted in the deserts of the printed word. Reading habits are most profitably formed by means of the classics of English and foreign literature. A classic has been defined as a book which should be on every reader's shelf, with the humorous implication that it should rest there undisturbed. There are books whose depth of thought scarcely compensates for their grimness of presentation, but it is the union of depth of thought with charm or vigor of presentation that ordinarily causes a book to be acclaimed a classic. For the true book-lover the term "classics" has no terror; it is one of the friendliest words in the language. These are the works of mind and imagination, of brain, and heart, and soul, that have furnished rest and refreshment, inspiration and consolation, to generations of those who have sought their companionship.

Nor need we go for entertainment and inspiration always to this restricted group of the greatest. Homer and Plato, Shakespeare and Milton, will not minister to our every mood. There are little classics as well as great, and the ranks of the classics are never filled. If in our reading we may pick upon certainties to supply our extremest

literary wants, nevertheless we should also carry on a considerable amount of experimental reading, searching among the books of today, and of the yesterday that is just past, for works whose high qualities justly entitle them to a place in our esteem.

We shall do well to form our standards from the older books, those that have held their ground against the critical assaults and the changing tastes of successive generations. In the young pretenders we shall look for qualities, such as universality of appeal, trueness to life, depth of thought or feeling, breadth and color of imagination, and beauty of style, that we discern in the old monarchs. Rigorous as are these tests, there is no fear that a chosen few in every era will not measure up to them. And so the list of the world's best books grows longer from age to age.

We must take pains not to allow our choice of reading to become narrowly provincial. We shall wish to learn what men have done and suffered, thought and dreamed, the world over. We must therefore not be content to know only those authors who have used our English speech. We must make an acquaintance as enlarged as possible with the writers of Greece and Rome, of the Middle Ages, whether they employed the scholarly Latin or the vernacular, and with authors of all the tongues of continental Europe.

To cross these linguistic boundaries the greater number must have recourse to English translations, and we must be constantly on our guard against poor translations of great masterpieces. If we are merely seeking information, a dull translation may give us the facts we desire, but if we are seeking literary pleasure, we need to find out that version of a foreign author, if one exist, into which has passed over something of the vital spirit of the original. Some books are virtually untranslatable. Some books in the most capable and painstaking handling are sadly altered in their features. But a sufficient number of alien masterpieces have been presented in faithful and distinguished English form to make it inexcusable for the modern reader to be ignorant of them.

One word may be added. What has been written above may seem to make out reading to be too serious and grim a business to permit the entrance of whole-hearted pleasure. Pleasure of the highest type will always be present when one is reading a good book, if one give oneself willingly into the author's hands. But there is no reason why fun and laughter, rollicking sport, should not be found within the pages of a book. Some literary trifles, possessing almost no shadow of high seriousness, have been passed on from age to age, and though the flavor of these may be too antique for the modern taste, their very existence may furnish an excuse for our taking in and cherishing the brighter trifles of today.

In brief, these are the convictions of the literary man on the subject of books and reading. The assignment of collateral reading in English courses may sometimes seem to resemble forcible feeding.

But the student comes of his own accord to the table, and the fare spread before him is the most delicious and nourishing. If he will take some care to choose what the dieticians call a balanced ration, he will win to a state of intellectual health and vigor which is the end of education.

T. H. E.

COLLECTIONS

ENGLISH AND SCOTTISH POPULAR BALLADS

Edited by Helen Child Sargent and George Lyman Kittredge

The popular ballads of England and Scotland are of great antiquity. They arose among the folk, and for centuries were transmitted by oral tradition. The subject-matter includes obscure Border happenings, fairy lore, and the exploits of popular heroes, of whom the most famous was Robin Hood. The Ballads are simple in form, condensed in treatment, and objective in point of view; yet they possess a moving power which more highly developed art forms frequently lack. Suggested: "The Twa Sisters"; "Lord Randall"; "Edward"; "The Three Ravens"; "Kemp Owyne"; "Thomas Rymer"; "Tam Lin"; "Sir Patrick Spens"; "Child Waters"; "The Wife of Usher's Well"; "Bonny Barbara Allen"; "A Gest of Robyn Hode"; "Robin Hood and Guy of Gisborne"; "Robin Hood's Death"; "The Battle of Otterburn"; "The Hunting of the Cheviot"; "Sir Andrew Barton"; "Mary Hamilton"; "Captain Car, or Edom o Gordon"; "Bonnie George Campbell." (Cambridge; Athenaeum, ed. Francis B. Gummere.)

THE CHIEF ELIZABETHAN DRAMATISTS

Edited by William Allan Neilson

This collection includes thirty plays by seventeen Elizabethan dramatists, Shakespeare excluded: Lyly, Peele, Greene, Marlowe, Kyd, Chapman, Jonson, Dekker, Marston, Heywood, Beaumont, Fletcher, Webster, Middleton, Massinger, Ford, and Shirley. The plays have been printed from the most authentic texts, and brief but usable notes have been added by the editor. The volume aims to present the most distinguished plays from the most brilliant period of the English drama. (Houghton Mifflin.)

TYPES OF ENGLISH DRAMA 1660–1780

Edited by David Harrison Stevens

This convenient volume provides an excellent survey of the English drama from the Restoration through the eighteenth century. Sixteen dramatists are represented by twenty-two plays. The authors included are: Buckingham, Etherege, Dryden (two plays), Otway,

Shadwell, Congreve (two), Farquhar, Addison, Rowe, Steele, Gay (*The Beggar's Opera*), Fielding, Lillo, Home, Goldsmith (two), and Sheridan (four). The texts are from the original editions, and notes and biographical sketches have been added by the editor. (Ginn.)

CHIEF CONTEMPORARY DRAMATISTS

Edited by Thomas H. Dickinson

The two series of *Chief Contemporary Dramatists* contain thirty-eight plays by as many authors, from the recent drama of England, Ireland, America, Germany, Austria, France, Belgium, Italy, Spain, Russia, and Scandinavia. Ibsen, Shaw, Barrie, and O'Neill are unrepresented. Otherwise the selections are fully representative of the best tendencies and achievements of the modern world-theatre. (Houghton Mifflin 2 vols.)

AN ANTHOLOGY OF WORLD POETRY

Edited by Mark Van Doren

"The scope of this anthology is so wide—in time from the thirty-fifth century B. C. to the twentieth century A. D. and in space from China and Japan around through India, Persia, Arabia, Palestine, Egypt, Greece, and Rome to Europe and America—that there is no poet in human history who might not have found a place in it had he ever fallen into the hands of a becoming translator. . . . This is an anthology of the world's best poetry in the best English I could unearth, and when I found no good English at all I left the poet out." All the translations are metrical, and, with a few exceptions, only complete poems are presented. The book is fully indexed, and there are a few suggestive notes. *An Anthology of World Poetry* is unique in its inclusiveness and its critical excellence. (A. & C. Boni.)

THE GOLDEN TREASURY OF SONGS AND LYRICS

Edited by Francis Turner Palgrave

This is the classic anthology of English songs and lyrics. The editor set up the highest critical standards, and in his choice of verses to be included he was aided by the poet Tennyson. It is doubtful whether any compilation has been made more scrupulously or under happier auspices. The first series contains three hundred thirty-nine selections, arranged in four books, representing the ages of Shakespeare, Milton, Gray, and Wordsworth. The second series contains one hundred ninety poems of the latter half of the nineteenth century. On the whole the first series is the more satisfactory to modern readers. Later editors have frequently appended additional poems to bring the volume up to date. (Macmillan.)

THE OXFORD BOOK OF ENGLISH VERSE

Edited by Arthur Quiller-Couch

Among modern anthologies of poetry *The Oxford Book of English Verse* has won a wide and deserved popularity. Its editor, Sir Arthur Quiller-Couch, of Cambridge University, has made a discriminating selection of those lyrics of all periods of English literature which are in themselves perfect works of art. The arrangement is chronological. Although no such collection will entirely satisfy every reader, the eight hundred eighty-three pieces here reprinted, dating from 1250 to 1900, include a large proportion of the established masterpieces of English lyrical verse. (Oxford University Press.)

THE COLLEGE BOOK OF VERSE

Edited by Robert M. Gay

The College Book of Verse is "an anthology of poems rather than poets," planned to "illustrate the variety of verse and verse-forms rather than the history of poetry." All the styles of English poetic composition are represented, by excerpts where length forbade the inclusion of whole works. The arrangement is chronological, from the Middle English to the modern period. There is a richer choice of both the earliest and the latest poetry in English than is usual in anthologies. American poets are included. (Houghton Mifflin.)

THE ENGLISH POETS

Edited by Thomas Humphrey Ward

Ward's *English Poets* is a standard collection in four volumes: I. *Chaucer to Donne;* II. *Ben Jonson to Dryden;* III. *Addison to Blake;* IV. *Wordsworth to Tennyson.* One hundred sixty-eight poets are represented by selections. The distinctive feature is the series of introductions furnished by the leading critics of the nineteenth century. Matthew Arnold contributed his stimulating essay, "The Study of Poetry," by way of general introduction. The student should note that many poems, longer and shorter, have been freely excerpted for the sake of elegant extracts. The series has been brought up to date by the addition of a fifth volume, *Browning to Rupert Brooke,* including selections from forty-eight later poets, with critical introductions. (Macmillan 5 vols.)

ROMANTIC AND VICTORIAN POETRY

Edited by C. E. Andrews and M. O. Percival

This volume contains very full selections from the work of the major poets of the nineteenth century, with generous representation of a number of the minor poets. Romantic poets included are Words-

worth, Coleridge, Scott, Moore, Byron, Shelley, Keats, Hood, Landor, and Praed. The section of Victorian poetry includes Tennyson, Robert Browning, Elizabeth Barrett Browning, Clough, Arnold, Fitzgerald, James Thomson, Christina Rossetti, Dante Gabriel Rossetti, Morris, Swinburne, Meredith, Coventry Patmore, Bridges, Blunt, Stevenson, Henley, Dobson, Kipling, Dowson, Symons, Yeats, Francis Thompson, and A. E. Housman. There is a short section of Humorous Verse. (R. G. Adams & Co.)

ENGLISH POETRY OF THE NINETEENTH CENTURY

Edited by O. J. Campbell and J. F. A. Pyre

This excellent collection confines its attention to the major poets of the last century. Wordsworth, Coleridge, Byron, Shelley, Keats, Tennyson, Robert Browning, Arnold, Rossetti, Swinburne, and Meredith are represented by extensive selections. (F. S. Crofts.)

MODERN BRITISH POETS

Edited by Louis Untermeyer

Untermeyer has selected only a few poems from each of the hundred and twenty authors included in this anthology; the book is therefore comparatively small, and its quality as a conspectus of modern British poetry is uniformly high. Thomas Hardy is the earliest poet represented; most of the other writers, such as Walter de la Mare, Alfred Noyes, and James Stephens, are still composing their interesting lyrics. A provocative essay on the course of modern verse begins the volume, and terse biographical and critical appraisals introduce each of the poets. (Harcourt, Brace.)

THE CHIEF AMERICAN POETS

Edited by Curtis Hidden Page

This volume contains full and comprehensive selections from the poetry of Bryant, Poe, Emerson, Longfellow, Whittier, Holmes, Lowell, Whitman, and Lanier. Important long poems, such as Longfellow's *Evangeline* and *Hiawatha,* and Whittier's *Snow-Bound,* are given in full. Only Lowell's *Biglow Papers* and *A Fable for Critics* and Whitman's *Song of Myself* are excerpted. There are excellent footnotes, reference lists, and biographical sketches. (Houghton Mifflin.)

ENGLISH PROSE OF THE NINETEENTH CENTURY

Edited by Hardin Craig and J. M. Thomas

English prose of the nineteenth century in its rich variety of style and subject-matter is more completely represented in this

volume than is usual in such collections. The authors included are Lamb, Coleridge, Hazlitt, Carlyle, Macaulay, Newman, Pater, Landor, De Quincey, Ruskin, Arnold, Thackeray, Huxley, and Stevenson. (F. S. Crofts.)

ESSAYS OF THE PAST AND PRESENT

Edited by Warner Taylor

The essay is a living literary form, the use of which for purposes of contemporaneous discussion may sometimes obscure our vision of its artistic qualities. The distinguished examples which Professor Taylor has gathered together illustrate not merely the variety of subject-matter of which the essay is capable, but also the fine effects of style which its great masters have wrought in it. The authors represented range from Bacon to Will Durant, but the editor has stressed the old masters. There are seven major sections of the contents: Essays Reflective and Historical; Familiar Essays; Essays on the Art of Writing; Essays on Literature and Criticism; Essays on Natural History and Descriptive Sketches; Essays on the Nature of Gentility; Essays on College Life. (Harpers.)

NINETEENTH CENTURY LETTERS

Edited by Byron Johnson Rees

The familiar letter is one of the most delightful minor types of literature. By it we are enabled to extend our intimacies, to come into close contact with and share the thoughts of some of the wisest and wittiest men and women who have lived before us. The present collection contains letters of sixty-five well-known English and American authors of the nineteenth century. There are especially liberal selections from the correspondence of Coleridge, Lamb, Keats, Carlyle, Edward Fitzgerald, Thackeray, Dickens, Lowell, and Stevenson. In addition to possessing high personal and typical interest, many of the letters furnish valuable information as to literary conditions and relationships. (Modern Student's.)

ADAMS, HENRY 1838–1918

Mont-Saint-Michel and Chartres

In *Mont-Saint-Michel and Chartres* Henry Adams has written a guide-book of the Middle Ages, to which he introduces the reader by way of the monuments named in the title. The study of architectural details, however, is only preliminary to a wider intellectual and spiritual survey. From towers and portals and stained glass windows the reader's attention is carried to mediaeval song and story and Catholic dogma. No one has succeeded so well in explaining the religious spirit of the thirteenth century. From the cathedral of Chartres, the Miracles of Our Lady, Latin hymns, and the theological speculations of Abélard and Saint Thomas Aquinas, Henry Adams draws forth the very heart of the mystery of the ages of faith. (Houghton Mifflin.)

The Education of Henry Adams

Henry Adams belonged to a famous New England family. To him were given all advantages of wealth, culture, and family position. As a student he devoted himself to the philosophy of history, and he sought to relate himself, as representing modern man, to the stream of civilization. His greatest historical work is *Mont-Saint-Michel and Chartres,* in which he sets forth the spirit of unity of the Middle Ages. He was profoundly, even morbidly aware of the spirit of multiplicity in the twentieth century, from which he sought to work back to a unity like that which he found in the thirteenth. This was the task of education which he set himself. No more searching study of our own times has been written. The divine discontent of the author must lead us to questionings of the part we play in the world-scene. (Houghton Mifflin.)

ADDISON, JOSEPH 1672–1719 & STEELE, SIR RICHARD 1672–1729

The Sir Roger de Coverley Papers

Few fictional characters are more appealingly human than that benevolent country squire, Sir Roger de Coverley. He is pictured in all too few of the charming familiar essays from Addison's and Steele's journal, *The Spectator* (1711–1712). Sir Roger and his friends are presented in their daily round of petty activities with

humor, pathos, and genuine affection, whether the essay deals with Sir Roger's abortive love affair, or with the butler's sincerely moving account of his death. (Riverside; Lake.)

AESCHYLUS 525–456 B. C.

AGAMEMNON

The plot of this Greek tragedy is almost as thrilling as that of a modern melodrama; the main action concerns Clytemnestra's murder of her husband Agamemnon to avenge his crimes. The superb characterizations of these mythical people, and the grandeur with which the retribution is conceived are qualities which endow the play with power. The *Agamemnon* is the first drama of a trilogy, *The House of Atreus,* the other members of which are *The Libation-Bearers* and *The Furies.* (Heath, tr. E. H. Plumptre; Everyman, tr. Blackie; Bohn Standard Library, tr. Swanwick; Treasury, tr. E. D. A. Morshead; Oxford University Press, tr. Gilbert Murray.)

PROMETHEUS BOUND

Deities are difficult people to write plays about, for only the greatest writers can keep consistently high the superhuman elements necessary in their characterization. Aeschylus has succeeded magnificently in this tragedy of Zeus's anger against Prometheus for having stolen fire from heaven for mankind. Prometheus is chained to a mountain peak; he prophesies many coming events, but withholds significant facts from Zeus, so that for his pride he suffers unending torment. (Heath, tr. E. H. Plumptre; Everyman, tr. Blackie; Bohn Standard Library, tr. Swanwick; Oxford University Press, tr. R. Whitelaw.)

AESOP

FABLES

Aesop is a legendary figure, supposedly a crippled Greek slave of the sixth century B. C. His fables likewise are vague in their origins, but many of them undoubtedly were taken from Oriental folk-lore. Although there is no continuity between the tales, a decided if primitive ease in narration marks them, and the little stories of animals that act and talk like men, each with its obvious moral, rank high in simple literature. (Everyman; Modern Readers'.)

ALCOTT, LOUISA MAY 1832–1888

LITTLE WOMEN

Although this book was written for the youth of the mid-nineteenth century, the characters are drawn so vividly that *Little Women* is still

regarded as one of the outstanding books written by an American authoress. The four daughters of the March household, which was very like Miss Alcott's own family, are the leading characters; they are all of essentially different types, but their affection for each other and their loyalty to family and ideals aid them in the vicissitudes they encounter from childhood to maturity, and the book ends happily, though it is not without its tragic situations. (Modern Readers'; Nelson; Little, Brown.)

ALDRICH, THOMAS BAILEY 1836–1907

THE STORY OF A BAD BOY

This "bad boy" is not at all wicked, but only natural in all his youthful likes and dislikes. Aldrich has written a loose autobiography of his own early years, telling with vigor and charm of the incidents which happen to all boys, and creating a book which is delightful reading for all who cherish in their memories typical boyish actions. The setting of the story is the pleasant town of Portsmouth, New Hampshire. (Modern Readers'; Houghton Mifflin.)

ANDERSEN, HANS CHRISTIAN 1805–1875

FAIRY TALES

Andersen's Fairy Tales are not all of them just what the generic title would lead us to expect. Many of them are sketches of Danish life, expanded anecdotes with a strongly national flavor, the points made obvious to a child's intelligence, but not too obvious for a grown person to find pleasure in the stories. Others are genuine tales of wonder constructed from the familiar things of everyday life; for instance, the author animates the toys of the nursery, and relates the adventures of "The Steadfast Tin Soldier." Andersen's manner of relating his little tales is both simple and poetic, with frequent touches of kindly humor, gentle sentimentalizing, and even gentler moralizing. (Oxford, tr. W. A. & J. K. Craigie; Everyman, tr. Mrs. E. Lucas; Nelson.)

ARABIAN NIGHTS ENTERTAINMENTS

This famous library of fiction, known also as the *Thousand and One Nights,* is set in a frame-story which relates how the wife of a cruel Eastern king postpones her threatened execution by telling her lord a series of tales so cunningly interwoven that each night she leaves off at a point where her hearer's interest is at the highest point. The tales, which originally were drawn from many parts of the Orient, received their final Arabian form during the flourishing of the Moslem Empire in the Middle Ages. Even to this day they form the repertory of professional story-tellers, who relate the tales of

"Aladdin," of "Ali Baba and the Forty Thieves," and of "Sindbad the Sailor," to eager groups of listeners in the market-places of the East. Since the Western reader is unlikely to possess the tireless patience of the audiences to which the *Arabian Nights* were originally addressed, it is well for him to avail himself of somewhat condensed and adapted versions. (Oxford, tr. Edward William Lane; Bohn 4 vols., tr. Lane; Everyman.)

ARISTOPHANES 448?–385? B. C.

THE CLOUDS

Strepsiades, ruined by the extravagance of his son Pheidippides, comes to the school of Socrates, who, he has heard, can make the worse appear the better cause, to learn how to cheat his creditors. Strepsiades, however, can make nothing of the teachings of the philosopher, and he compels his son to take his place. Pheidippides, caught by the novelty of the new education, soon becomes an adept in the Sophistic method. But the son has learned his lesson too well, and when his father finds that Pheidippides has lost all pious scruples, he is inflamed with anger against the teacher. The burlesque of Socrates was altogether unjust, since he hated the Sophists as much as did the reactionary Aristophanes. The caricature, nevertheless, scurrilous though it is, serves to make the comedy more hilarious. (Everyman, tr. B. B. Rogers; Loeb Classical Library, tr. Rogers.)

THE BIRDS

Two citizens of Athens, Peisthetairos and Euelpides, weary of the political bickerings and the corruption of the capital, seek out the Hoopoe, King of the Birds. Peisthetairos, the empire-builder, proposes to found a city midway between earth and heaven, and he claims the birds as allies. The city is built, and soon a stream of immigrants and adventurers begins to pour into Cloud-Cuckoo-Land. All are turned back. An Athenian herald comes to offer congratulations, and even the gods send a deputation, with whom an advantageous treaty is concluded. *The Birds* is an amusing phantasy, and in its choruses are passages of fine serious poetry. (Everyman, tr. John Hookham Frere; World's Classics, tr. Frere; Loeb Classical Library, tr. B. B. Rogers.)

THE FROGS

Dionysus, a cowardly minor Greek god, goes to Hades to visit the great Hercules and the famous tragedy writers Aeschylus and Euripides. Although Xanthias, Dionysus' humorous slave, supplies many elements of low comedy to the play, the plot deals with such specialized subjects in such a typically classical manner that the

comedy is not recommended to readers who are entirely ignorant of the subjects discussed. Those who have some knowledge of Greek writers, customs, and mythology, however, will find here many instructive and entertaining details. (World's Classics; Everyman, tr. John Hookham Frere; Loeb Classical Library, tr. B. B. Rogers; Longmans, Green, tr. Gilbert Murray.)

ARNOLD, MATTHEW 1822–1888

POEMS

Matthew Arnold is the most intellectual and the least emotional of English poets. There is in all his work a classic restraint and technical perfection, but his art is somewhat cold. He is rather a critical than a creative genius. The most popular of his works is the epic fragment, "Sohrab and Rustum," an episode from the Persian *Book of Kings*. A considerable number of poems describe the doubts which assailed his mind, and the somewhat despairing Stoicism in which he took refuge from them. Among the most beautiful of these poems is "The Scholar-Gypsy," based on an ancient Oxford tradition. Suggested: "Quiet Work"; "The Forsaken Merman"; "The Scholar-Gypsy"; "Requiescat"; "Philomela"; "Sohrab and Rustum"; "Tristram and Iseult"; "Dover Beach"; "Stanzas from the Grande Chartreuse"; "Thyrsis"; "Rugby Chapel." (Modern Student's; Oxford; World's Classics; Everyman; Globe; Treasury; Nelson.)

ESSAYS

Matthew Arnold conceived the true function of criticism to be "a disinterested endeavour to learn and propagate the best that is known and thought in the world." By his essays he sought to disseminate the ideal of culture, which should make for the production of rounded and harmonious character. This ideal of culture embraces the passion for righteousness which is conduct, the passion for knowledge which is science, and the passion for beauty which is art. On these topics the critic discourses reasonably, persuasively, and nobly, reinforcing his thought always with the highest examples. Arnold called himself a "Liberal of the future," and the writings of this intellectual leader of Victorian England have lost none of their validity by the passage of years. Suggested: "The Function of Criticism at the Present Time"; "Sweetness and Light"; "Hebraism and Hellenism"; "The Study of Poetry"; "Literature and Science." (Modern Student's; Riverside; Everyman; Oxford; Macmillan.)

AUCASSIN AND NICOLETE about 12th century

Aucassin, son of Count Garin de Biaucaire, for love of a Saracen slave girl, Nicolete, has no heart for knightly deeds. Nicolete is shut up away from her lover, who also is imprisoned by his irate father. But Nicolete escapes into the forest, where Aucassin follows and finds

her. At length, after many vicissitudes, Aucassin becomes lord of Biaucaire, where he is joined by his sweet lady. This lovely idyl of the Middle Ages is told in alternate verse and prose, exquisitely rendered in English by Andrew Lang. (Mosher; Everyman, tr. Eugene Mason.)

SAINT AUGUSTINE 354–430

CONFESSIONS

This book deserves reading, not primarily because it was the first great autobiography, but because St. Augustine, Bishop of Hippo, in North Africa, wrote with vigor of his life and times. After a wild youth, he was won to Christianity by the influence of his gentle mother, St. Monica, and consecrated his later life to the Church. The autobiography is sometimes tedious in its long discussions of abstract theology, but it will be interesting and valuable to students of early Christianity. (Everyman, tr. E. B. Pusey; Black and Gold, tr. J. G. Pilkington; Loeb Classical Library 2 vols., tr. W. Watt.)

AUSTEN, JANE 1775–1817

SENSE AND SENSIBILITY

The characterization found in this study of rural English society deserves genuine admiration. Miss Austen has sketched her people with great skill, and we find among her creations the sisters Elinor and Marianne, the first being the epitome of common-sense, and the more attractive second representing sensibility, or a rather sentimental delicacy of emotion; Colonel Brandon and Willoughby, the one with a charitable self-control, the other with somewhat selfish affectations, also personify the qualities of sense and sensibility; there are several delicious minor characters, such as the caricatured John Dashwood, and the vulgar but kindly Mrs. Jennings. The plot concerns the disillusionment of the heroine, and recounts with irony and subtle wit the events leading to the marriage of the two sisters. (Everyman; Nelson; Dutton; Macmillan; Oxford.)

PRIDE AND PREJUDICE

In unpretentious stories of middle-class English life, Miss Austen is probably without peer, and in *Pride and Prejudice* she reaches her height. The hero and heroine, Mr. Darcy and Elizabeth Bennet, represent pride and prejudice respectively. At first there are misunderstandings and dislike, but finally mutual attraction draws them together in a happy ending. There is little sentimentality in this love story, but convincing realism and charm. Mrs. Bennet, the mother of five girls, is exquisitely drawn in her selfishly ardent desire to have them all well married; Lady Catherine de Burgh is unsurpassed as an aristocratic amazon; Mr. Collins, the religious sycophant, is perfectly characterized, especally in his ridiculous matrimonial endeavors.

(Modern Student's; Everyman; Nelson; Dutton; Macmillan; Oxford.)

BACON, FRANCIS, VISCOUNT ST. ALBANS 1561–1626

ESSAYS

Francis Bacon, the great and unfortunate Chancellor of King James I, who took all knowledge for his province, distilled the riches of his worldly wisdom into these essays. The matter ranges from counsels of public polity to maxims of private conduct, and there are discourses of such gentlemanly avocations as "Travel," "Building," and "Gardens." Whatever the subject, Bacon's style is close-packed with wise observation and apt illustration. So many of the author's sayings are current as proverbs that the reader of the *Essays* is forever coming upon passages that are old acquaintances. (Modern Student's; Riverside; World's Classics; Everyman; Treasury; Oxford University Press.)

BALZAC, HONORÉ DE 1799–1850

EUGÉNIE GRANDET

Balzac's cold realism verges on the sordid in his study of Eugénie Grandet, the daughter of a country miser, who achieves wealth but not happiness. An unhappy childhood with her avaricious father and her down-trodden mother, an unfortunate love affair with her worthless cousin, an inheritance of great wealth which she cannot use, and a loveless marriage, all contribute to the tragedy of this woman's life. The book is perhaps Balzac's masterpiece. (Everyman, tr. Marriage; Little, Brown, tr. Katherine Prescott Wormeley and George Burnham Ives.)

OLD GORIOT

The plot of *Old Goriot* is a re-handling of the King Lear theme. Goriot, a retired middle-class manufacturer, settles all his property on his two daughters when they make wealthy and aristocratic marriages. But like Lear's heartless children, they will have nothing to do with their poor old father after they have obtained his wealth. The scene at Father Goriot's death-bed is one of the great chapters of modern fiction. (Everyman, tr. Marriage; Little, Brown, tr. Katherine Prescott Wormeley and George Burnham Ives.)

CÉSAR BIROTTEAU

In Paris, during the years following the overthrow of Napoleon, César Birotteau built up a fortune in the manufacture of perfume. A simple countryman, he was inveigled into speculations which completely wiped out his income and placed him deeply in debt, but he

scrupulously worked to pay off everything before his death. The plot is simple and almost without climax, but Balzac has done excellent work in sketching the background and in portraying the characters: Birotteau, plodding and virtuous, alike in wealth and poverty; his loyal wife and charming daughter; his dishonest clerk, Du Tillet, who is largely responsible for the tragedy; and a host of others in minor roles. (Everyman; Little, Brown, tr. Katherine Prescott Wormeley and George Burnham Ives.)

BARHAM, RICHARD HARRIS 1788–1845

THE INGOLDSBY LEGENDS

Barham was a zealous antiquarian, and the old stories which he discovered in his extensive and curious reading he gave to the public in the three series of *The Ingoldsby Legends*. These are tales of magic and witchcraft and all the marvels of superstition, presented in humorous treatment, most of them in glorified doggerel metres. Barham's verses are chiefly notable for their ingenious rimes. The best of the ballads is the perennially amusing "Jackdaw of Rheims," and "The Legend of Hamilton Tighe" reveals a deeper irony. (World's Classics; Oxford; Nelson; Dutton.)

BARRIE, SIR JAMES MATTHEW 1860—

THE LITTLE MINISTER

Dominie Ogilvy, a dry old schoolmaster, tells the love story of a wild gypsy girl, Babbie, and a young clergyman, Gavin Dishart. Scarcely more than a boy, he is the little minister of the quaint Scotch village of Thrums. The romantic tale carries with it not only a series of exciting incidents, but a picture of this interesting town and its lovable, gossipy inhabitants. Barrie is a master in presenting the folk of Thrums, finely conceived Scotch types, and the strong, adoring mother, Margaret Dishart. (Scribners.)

SENTIMENTAL TOMMY

Fortunate is the reader who can enjoy *Sentimental Tommy,* for he will always cherish the memory of first reading it. It is unsafe to recommend it to all, however, for it is whimsical, and occasionally its Scotch dialect is difficult to understand. But in no other book is there more exquisite pathos, more thoroughly touching emotional appeals, and more charming humor, which frequently blends unnoticeably into beautiful sadness. Tommy is the lovable Scotch lad whose life in London and later in Thrums forms the basis of the novel. His mother's brave fight against poverty and public condemnation fairly wrings the reader's heart, and Tommy's care of his devoted sister Elspeth after their mother's death is described with the

greatest delicacy. But *Sentimental Tommy* is not exclusively sad, and Barrie's skill is equally present in the lighter chapters. (Scribners.)

THE ADMIRABLE CRICHTON

The theme of this clever and entertaining play is that modern social conventions permit rank to enslave much inherent ability. Crichton, the hero of the comedy, and the character whom Barrie uses to illustrate his theory, is the perfectly trained butler of the jovially futile Earl of Loam. A cruise on the Earl's yacht, with his three aristocratic daughters and Crichton aboard, ends in shipwreck on a desert island, which Crichton changes into a well-run estate, with himself as the lord and the transformed aristocrats as his willing servants. After the party's rescue, Society returns the characters to their previous stations in a scene of biting satire. (Scribners.)

PETER PAN

Peter Pan, the boy who would not grow up, is the most whimsical of Barrie's whimsical creations. The author warns us at the start that his play seeks to reproduce "a child's outlook on life." The plot gathers together all the picturesque inhabitants of the child's world of make-believe, fairies, Indians, pirates, and mermaids, in the very compact island of Never Land. Here Peter brings the Darling children, Wendy, John, and Michael, to live with the lost boys. Wendy mothers the other children, who have their heart's content of blood-curdling adventures, culminating in their defeat of the black-hearted Captain Hook and his pirate band. (Scribners.)

DEAR BRUTUS

> "The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings."

Shakespeare's words are the theme of Barrie's comedy. A group of people, failures in various ways, by magic are given another chance at beginning life. Each one eagerly accepts his opportunity, but something inside him prevents his achieving success. Barrie's playful humor does not altogether conceal the underlying fatalism and cynicism. In the printed version, stage directions are expanded so that the play loses little by transference from stage to study. (Scribners.)

BEAUMONT, FRANCIS 1584–1616 & FLETCHER, JOHN 1579–1625

PHILASTER

Shakespeare's romantic plays are not greatly superior to this drama by his most popular contemporaries. The same lightness of

touch, related conceptions of romantic love, and similar plot devices are found in *Philaster,* where the love between Arethusa and Philaster runs through many vicissitudes before the happy ending is achieved. Beaumont and Fletcher have a deft command of both verse and characterization; they have been most successful here, perhaps, in presenting the heroic page, Bellario, around whom much of the action centers. (*Chief Elizabethan Dramatists;* Everyman; Temple.)

THE KNIGHT OF THE BURNING PESTLE

This amusing comedy is a satire on the confidence of ignorance. A citizen and his wife, ostensibly part of the audience, direct the course of the play in spite of the earnest remonstrance of one of the conventional characters, and their apprentice Ralph becomes the most important figure in the comedy, the ridiculous Knight of the Burning Pestle himself, a cowardly but sincere Don Quixote. The chief elements of humor are the running comments of the citizen and his wife. (*Chief Elizabethan Dramatists;* Everyman; Temple.)

BEEBE, WILLIAM 1877—

JUNGLE PEACE

To a great naturalist like William Beebe each blade of grass will disclose fascinating secrets, which a finished stylist like William Beebe can pass on to his readers in a vivid and interesting manner. In *Jungle Peace* the author has written a random account of an expedition to British Guiana, which will please all nature lovers and which will vitalize the jungle and the thousand phenomena it houses for Northern readers. Especially graphic are Beebe's accounts of collecting specimens from the ocean, of those strange bird survivors from a remote era, the hoatzins, and of the remarkable army ants, which are, strangely enough, the most dreaded denizens of the jungle. (Modern Library; Henry Holt.)

BEERBOHM, MAX 1872—

ZULEIKA DOBSON

Max Beerbohm's satire on Oxford University is an outstanding example of cleverness in writing. It has no very solid qualities, save that, as a satire of manners, it makes well-bred fun of those who offend in any way against the code of gentlemanly breeding. Zuleika Dobson is a pretty but stupid young lady, who goes up to Oxford to visit her grandfather, the Warden of Judas College. By her charms she captivates first the Duke of Dorset, and then the entire student body, who, to the last man, show their devotion by dying for her love. Out of this preposterous material "the incomparable Max" has

made a most amusing Alice in Wonderland story for highly sophisticated readers. (Modern Library; Dodd, Mead.)

BENNETT, ARNOLD 1867—

THE OLD WIVES' TALE

In this novel Arnold Bennett has made a careful psychological study of two middle-class English sisters. Through a difference of temperament and a family tragedy they become separated, one staying in England to pass a colorless but comfortable life, and the other going to Paris, where more tragedy overtakes her through a faithless husband and the privations of the Franco-Prussian War. The sisters are finally reunited in middle age, but the story soon ends in the death of one of them. The plot of the story is slight, but the characterization of the two women is so consummately skillful in every detail that the book is a masterpiece of this type of novel. (Doubleday, Doran.)

BENNETT, ARNOLD 1867– & KNOBLOCK, EDWARD 1874–

MILESTONES

The milestones of this thoroughly interesting social drama are the marriage proposals of three successive generations. The scenes occur in the years 1860, 1885, and 1912, and obviously they contain many differences; in each case, however, the conservative elder generation frowns upon the daughter's love affair and urges her to plan a more orthodox, socially successful marriage. The characters are humanly fallible in not wisely solving all their problems, and the authors have made them consistently interesting, especially in the changes of outlook and belief and in the growing conservatism which advancing age brings to all but one of them. (Doubleday, Doran; *Chief Contemporary Dramatists, Second Series.*)

BENRIMO see HAZELTON

BENSON, ARTHUR CHRISTOPHER 1862–1925

FROM A COLLEGE WINDOW

As a member of Cambridge University, Mr. Benson had "the priceless boon of leisure, set in a framework of small duties," and his essays show his ardent enthusiasm for English university life. He writes quietly on many phases of this life, easily introducing himself in autobiographical illustrations of such subjects as "Habits," "Religion," "Egotism," "The Point of View," and "On Growing Older." As the titles suggest, the essays are neither formal nor familiar, but are rather a pleasing, subdued blending of the two styles. (Putnam.)

BEOWULF about 8th century

Beowulf, written in the Anglo-Saxon language, is the earliest English narrative poem. It deals with the adventures of a legendary hero, Beowulf, recounting how he mortally wounded the monster Grendel, how he killed this creature's mother after an arduous fight at the bottom of the sea, and finally how he met his death in an encounter with a fire-dragon. The customs and rough civilization of our Germanic ancestors are vividly portrayed. (Riverside, prose tr. Clarence Griffin Child; Macmillan, metrical tr. Francis B. Gummere; Century, metrical tr. Leonard; Oxford Library of Translations, Oxford University Press, prose tr. Earle.)

BLACKMORE, RICHARD DODDRIDGE 1825–1900

LORNA DOONE

The story is laid in the reign of James II of England. An outlaw band, the Doones, from their retreat in a sheltered valley terrorize Exmoor. John Ridd, a sturdy yeoman whose father has been killed by the Doones, falls in love with Lorna, a child of gentle birth who has been kidnapped by the outlaws. The love story is not an idyl throughout, for there is hard fighting in Doone Valley. There is a slight historical background to the tale, introducing Jeffreys, the brutal judge of the Bloody Assizes of 1685. One of the features which makes the novel a general favorite is the thoroughly masculine character of the hero, who tells the story; nor is the sweet femininity of Lorna less pleasing. (World's Classics; Everyman; Nelson 2 vols.)

BORROW, GEORGE HENRY 1803–1881

LAVENGRO

While travelling through remote parts of Spain as a kind of missionary, the author came into close contact with peasants and gypsies. He heartily disliked the abuses of the bigoted Catholics, but he developed a real affection for the primitive natives and their wildly picturesque country. Lavengro, the hero of this loosely woven romance, is the son of a gypsy chief; his many singular adventures are vividly portrayed to those who appreciate Borrow's slow style and frequent digressions on moral philosophy. (Everyman; World's Classics; Modern Readers'; Nelson.)

BOSWELL, JAMES 1740–1795

THE LIFE OF SAMUEL JOHNSON

In no other biography has the whole life of a man been so faithfully and graphically set forth. Boswell's enthusiasm for his subject

and his infinite capacity for taking pains amounted to genius. Through this book we come to an intimate acquaintance with the great Dictator of English letters, with the brilliant circle which he dominated, including such figures as Garrick, Goldsmith, and Burke, and with London of the later eighteenth century. Dr. Johnson's mind shone most clearly in his conversation, and this conversation, rich in wit and wisdom, his biographer has almost miraculously preserved for us. This is a book to be read in rather than read through, and to be lived with. (Modern Student's, abridged; Everyman 2 vols.; Oxford 2 vols.; Library of English Classics, Macmillan 3 vols.)

BRONTË, CHARLOTTE 1816–1855

JANE EYRE

To early Victorian readers, the leading characters of this novel, Jane Eyre and Mr. Rochester, were startlingly original in their presentation. Both are strong personalities, who are faced not with the conventional problems of romance, but with stern and tragic realities. Tragedy is the dominant note of this book, and its intensely convincing quality comes largely from the fact that Charlotte Brontë herself had undergone the early sorrows of her heroine. (Everyman; Modern Readers'; Nelson; Harpers.)

BRONTË, EMILY JANE 1818–1848

WUTHERING HEIGHTS

None of the characters of this grim novel really appeal consistently to the reader's sympathy, and yet these warped personalities arouse a strange interest to continue their history. Emily Brontë has accomplished this difficult feat of repelling and attracting at the same time by means of an original plot, tragic except for the ending, with a setting in the wild moors of northern England for the house called Wuthering Heights, with characters such as the diabolic Heathcliff and the beautiful but ungovernable Catherine Earnshaw, and with a style which is at all times vivid and compelling. (Everyman; Modern Library; World's Classics; Nelson; Harpers.)

BROOKS, CHARLES STEPHEN 1878—

LIKE SUMMER'S CLOUD

The twenty-one informal essays of *Like Summer's Cloud* are uniformly light and pleasant. One finds in all of them the familiarity, the personality, the leisurely discursiveness, the humor, and the stylistic beauty which combine to make this literary form so charming for pure recreational reading. Brooks writes on the passing phenomena of the city he knew as a boy, on playing the trombone, on where he would go if he went abroad next summer, on an ex-

hausting bicycle trip in rural England, on going to the movies, and the like. Few modern informal essayists have produced a book of greater piquancy. (Harcourt, Brace.)

BROWN, JOHN 1810–1882

RAB AND HIS FRIENDS

MARJORIE FLEMING

Dogs, Sir Walter Scott, and Edinburgh were Dr. Brown's chief enthusiasms, and a reader who is interested in one or all of them will enjoy his restrained pathos, gentle humor, and deep humanity. *Rab and His Friends,* the "classic" short story dealing with dogs, presents convincingly a great, intelligent mastiff and his simple Scotch master and mistress, whose deaths Rab cannot survive. In *Marjorie Fleming* the author tells the life story of a very natural but precocious little girl, the close friend of Scott during her twelve-year existence. (Riverside; Everyman; World's Classics—*Horae Subsecivae;* Nelson.)

BROWNE, SIR THOMAS 1605–1682

RELIGIO MEDICI

Whether it be judged by style or by subject-matter, *The Religion of a Physician* is one of the greatest masterpieces of English prose. Sir Thomas Browne affirms his Christian faith in no doubtful terms, but with reason and moderation. Himself a loyal member of the English Church, he takes no part in sectarian strife, but is content to realize the truths of religion within himself. For sonorous and imaginative English prose this essay has never been excelled. Its learning is difficult, and its allusions far-fetched for the modern reader, but the effort required to understand the author is amply repaid. (Treasury; Everyman.)

BROWNING, ROBERT 1812–1889

POEMS

Browning's genius is primarily dramatic. His characteristic form is the dramatic lyric, which sets forth, usually in a monologue, some special moment in the life of a man or woman, historical or fictitious. These glimpses into souls are thrillingly vivid, and crowded with moral significance. "My Last Duchess" is an excellent example of the dramatic lyric, and it is frequently used as a key to the type. If the reader will study the words of the Duke, seeking out their logical implications, he will discover a wealth of subtle meaning behind the bare statement. Browning's poetry is animated by moral fervor. The poet believes that one should live intensely, never giving way to dis-

couragement even in the face of failure, since Earth's failures are made good in Heaven. Browning's optimism is that of a strong and courageous man, who trusts in the power of love to carry the human soul through all hard and dangerous ways, both here and hereafter. The difficulty that some readers find in Browning is largely due to the compression of his thought. It is also true that he cared little for smooth verses, and at times he is abrupt, involved, and harsh. He must be read with an alert mind. Suggested: "Cavalier Tunes"; "The Lost Leader"; "How They Brought the Good News from Ghent to Aix"; "Soliloquy of the Spanish Cloister"; "Love among the Ruins"; "Up at a Villa—Down in the City"; "A Toccata of Galuppi's"; "Saul"; "My Last Duchess"; "The Italian in England"; "The Statue and the Bust"; "Childe Roland to the Dark Tower Came"; "Fra Lippo Lippi"; "Andrea del Sarto"; "The Bishop Orders his Tomb"; "One Word More"; "Rabbi Ben Ezra"; "Prospice"; "Pheidippides"; "Epilogue to Asolando." (Modern Readers'; Modern Student's; Riverside. Cambridge; Oxford; Globe; World's Classics 2 vols.; Everyman 2 vols.; Nelson.)

BRYANT, WILLIAM CULLEN 1794–1878

POEMS

The first of the greater American singers, William Cullen Bryant is neither strikingly original nor profoundly moving. His poems display an observant love of nature in her quiet moods, a strong but not boisterous patriotism, and a meditative piety. Both feeling and form are restrained. There is a constant tendency to moralizing, but the simplicity and sincerity of the poet have won him hosts of friends among all classes of readers. Suggested: "Thanatopsis"; "The Yellow Violet"; "To a Waterfowl"; "A Forest Hymn"; "The Evening Wind"; "To a Fringed Gentian"; "The Prairies"; "The Antiquity of Freedom"; "The Poet"; "Song of Marion's Men"; "Robert of Lincoln"; "The Death of Lincoln." (Appleton; Oxford; *Chief American Poets.*)

BUCHAN, JOHN 1875—

PRESTER JOHN

The scene is South Africa. David Crawfurd, a Scotch lad, agent for a trading company among the Kaffirs, finds himself in the midst of a threatening native uprising. The moving spirit among the blacks is a negro missionary, the Rev. John Laputa, who has persuaded his followers that he is heir to the authority of Prester John, King of Abyssinia in the fifteenth century. David rushes into the very teeth of danger, and on his fate hangs the outcome of the Kaffir raid. The tale owes part of its interest to the unusual setting, but more to the swiftness and suspense which Buchan maintains through the final chapter. (Thomas Nelson & Sons.)

BULFINCH, THOMAS 1796–1867

THE AGE OF FABLE

Bulfinch's standard collection of tales from Greek and Latin mythology has nicely avoided the extremes of pedantry and childishness. His versions of these ancient stories are uniformly fresh and clear, and possess a distinct classic flavor which embellishes the narratives and makes them equally valuable for reference or recreation. (Everyman.)

BULLEN, FRANK THOMAS 1857–1915

THE CRUISE OF THE CACHALOT

Posterity is fortunate in having the graphic record of a vanished industry, whaling, which this literary sailor has supplied. He went round the world on a three-year expedition for cachalots, or sperm whales, visiting remote, interesting islands and coasts of all the oceans, and his countless adventures and hair-breadth escapes from harpooned whales make this book highly exciting to read. It has still more merits in its accurate account of the difficult life aboard a Yankee whaler, in its presentation of many interesting sailor types, in its scientifically correct zoological accounts of various sea-creatures, and especially in its vivid descriptions of whale fishing, from the look-out's first "bl-o-o-o-o-w" to stowing away the last barrel of oil. (Appleton.)

BULWER-LYTTON, EDWARD GEORGE EARLE, LORD LYTTON 1803–1873

THE LAST DAYS OF POMPEII

The time of this novel is the week immediately preceding the eruption of Mount Vesuvius, A. D. 79, which destroyed the city of Pompeii. There are four important characters: Glaucus and Ione, whose love affair is almost ruined by the diabolical Arbaces, until Nydia, the blind girl of Pompeii, sacrifices her own love for Glaucus, and leads the two lovers to safety from the volcano. The characters and plot are unquestionably of great interest, but the chief value of the book lies in its historically accurate presentation of the life of the Pompeiians, and the tragic event which so suddenly extinguished it. (Everyman; Nelson.)

BUNYAN, JOHN 1628–1688

THE PILGRIM'S PROGRESS

John Bunyan's fame lives in this, the greatest allegory of all times. Christian, the Pilgrim, goes forth alone from the City of Destruc-

tion, to seek eternal life in the City of God. He meets many bad counselors, who try to dissuade him from his pilgrimage, and is beset by monsters and hardships before he finally arrives in Zion. All of the characters, either in their names or actions, are allegorical representations of the qualities which Bunyan thought of as helps or hindrances in the early English Protestant's journey to salvation. The simple, vigorous style is reminiscent of the Bible, of which Bunyan was a profound student. (Riverside; Modern Student's; Everyman; Oxford; World's Classics; Nelson.)

BURKE, EDMUND 1729–1797

THE SPEECH ON CONCILIATION WITH THE COLONIES

Many speakers have increased the effect of their addresses by their personalities and methods of delivery. Burke was not of this class, however, and students of oratory will therefore find the powerful and poetic phrasing of his speeches especially instructive, for they have lost nothing in publication. *On Conciliation with the Colonies,* delivered in the House of Commons, shows admirably why England should not have antagonized America into revolt; the logic of the arguments and the dignified vehemence of the language elevate it to a high position among all speeches. (World's Classics; Everyman; Oxford University Press.)

REFLECTIONS ON THE REVOLUTION IN FRANCE

The lawless violence of the French Revolution was naturally offensive to Burke's sense of order, and in this brilliantly conceived epistolary essay, he strove to extinguish English sympathy for the democratic movement. Students of history will find the essay valuable for its subject-matter; students of writing will find its lucid thinking and admirably expressive style a high example of exposition and persuasion. (World's Classics; Everyman; Oxford University Press.)

BURNEY, FRANCES (MADAME D'ARBLAY) 1752–1840

EVELINA

The development of a complicated narrative by letters is an old-fashioned device which is sometimes irksome to a modern reader. But considering the handicap of its method, the novel *Evelina* has been unusually successful. Evelina is the daughter of Sir John Belmont; many obstacles seemingly prevent her marriage with Lord Orville, but misunderstandings and hardships are gradually cleared away into a pleasant conclusion. More notable than the plot, however, is the realistic delineation of eighteenth century life in England. (Everyman; Bohn; Macmillan.)

BURNS, ROBERT 1759–1796

POEMS

Burns is the very voice of the Scottish people, but no other national singer has been so taken to the hearts of strangers. The reason for this is not far to seek; Burns sang of the joys, sorrows, and exaltations of mankind, which transcend national bounds. His vigorous independence, broad sense of humor, hatred of cant and hypocrisy; his tenderness, and his reverence for the simple pieties of life, strike responsive chords in the breasts of men of every birth and breed. The difficulty of Burns's Scottish dialect is more apparent than real. A little study soon removes all strangeness and permits rapid reading. Suggested: "The Cotter's Saturday Night"; "Tam O' Shanter"; "To a Mouse"; "To a Mountain Daisy"; "Address to the Deil"; "For A' That and A' That"; "Mary Morison"; "Of a' the airts the wind can blaw"; "Green Grow the Rashes"; "Auld Lang Syne"; "Afton Water"; "Scots Wha Hae"; "O, wert thou in the cauld blast"; "Willie brewed a peck o' maut"; "Ae Fond Kiss"; "Duncan Gray"; "Highland Mary"; "John Anderson, My Jo"; "The Banks o' Doon"; "A Red, Red Rose." (Modern Readers'. Cambridge; Oxford; World's Classics; Everyman; Globe.)

BURROUGHS, JOHN 1837–1921

LOCUSTS AND WILD HONEY

Locusts and Wild Honey consists of nine brief nature studies by a lover of the American out-of-doors. The name is meant to carry a suggestion "of the wild and delectable in nature, of the free and ungarnered harvests which the wilderness everywhere affords to the observing eye and ear." The essays are of birds and bees, forest and stream, and life in the open. There is more than the observation of the naturalist in these sketches; there is also the imagination of the poet. The finest qualities of Burroughs' prose may be found in "Strawberries" and "Is it going to Rain?" (Houghton Mifflin.)

BUTLER, SAMUEL 1612–1680

HUDIBRAS

Hudibras is a long poem satirizing the Puritans of the English Commonwealth. It was the favorite poem of Charles II and his court, and its brilliant epigrams have preserved its fame to the present day. The ten thousand doggerel verses are crammed with wit, but the inordinate length, and the unceasing flow of jest cause it to become tedious to the modern reader. Nevertheless it can be read in parts with great enjoyment. The chief characters are Hudibras, the Puritan knight, and his squire Ralpho, who, like Don Quixote and

Sancho, ride out in search of adventure. The first part tells how they break up a bear-baiting and put a fiddler in the stocks. At once the fortunes of war turn against Hudibras, and the infuriated villagers set him and Ralpho in the stocks in place of the fiddler. There are further adventures, heaping ridicule upon the excesses of Puritan zeal, and exposing the meanness and hypocrisy of the Puritan character. (Cambridge English Classics, Macmillan.)

BUTLER, SAMUEL 1835–1902

EREWHON

Successful satire frequently owes its penetrating effectiveness to the realism in which it is cloaked. Butler has employed this device in *Erewhon,* his skillful satire on modern civilization. He vividly describes the manner in which he stumbled upon the remarkable kingdom of Erewhon; he graphically pictures his existence there; and he later depicts his hair-breadth escape. The country's name is merely "nowhere" spelled backward, and the reversal of accustomed things distinguishes Erewhonian customs. Vegetables and animals, for instance, have certain well-defined rights; sickness and poverty are heinous offenses, whereas embezzlement and ill-temper are misfortunes which the populace pities. This novel idea is well carried out, with pleasant humor and telling sarcasm on our conventional beliefs. (Modern Library; Everyman; Dutton.)

THE WAY OF ALL FLESH

This brilliant satirical novel strikes out fiercely at certain honored conventions of society. It flays English family life, the rearing and education of children, and the smug hypocrisy of Anglican clergymen. Earnest Pontifex is saved from becoming a Pharisee by the hatred he bears his father. He blunders through his early years, suffering among other mishaps a term in jail; but when he comes to maturity, he has learned wisdom, and is the possessor of a comfortable fortune, the bequest of an aunt, the one relative he has been fond of. For many this must be an unpleasant book, however entertaining its witty thrusts and caustic comments. Butler's value, if not as a stimulant, then as an irritant, is great, and he is never dull. (Modern Library; Modern Readers'; Everyman; Dutton.)

BYRON, GEORGE GORDON NOEL, LORD 1788–1824

POEMS

Byron's poems have a splendid energy. What they lack in elegance and subtle thought they make up in rapid movement. Even the unpoetic reader will be caught by the glamour of the Oriental tales, such as "The Bride of Abydos," and by the lightning wit of the

satires, such as "The Vision of Judgment." The poet himself is seen in much of his work. "Childe Harold's Pilgrimage," cantos III and IV, for instance, are interesting to us both for their magnificent travel pictures, and also for their revelations of the poet's soul. Byron is a gloomy and cynical figure, yet he is capable at all times of exercising an extraordinary fascination upon the reader, and occasionally of lifting him to a fine exaltation of spirit by his pure enthusiasm for human freedom. Suggested: "Childe Harold's Pilgrimage," cantos III & IV; "The Bride of Abydos"; "The Corsair"; "Parisina"; "The Prisoner of Chillon"; "Mazeppa"; "Manfred"; "The Vision of Judgment"; "Beppo"; "When we two parted"; "Maid of Athens"; "Ode to Napoleon"; "There be none of Beauty's daughters"; "Could Love for ever"; "She walks in beauty"; "The Destruction of Sennacherib"; "So we'll go no more a roving"; "My boat is on the shore"; "On This Day I Complete My Thirty-Sixth Year." (Cambridge; Oxford; Globe; Everyman; World's Classics.)

Don Juan

Byron proposes to write an epic with Don Juan, the great lover, as his hero. The poem begins in no serious mood, and as the story wanders from episode to episode, it is seen that the poet is more interested in giving expression to his thoughts on all manner of subjects, serious and trifling, than in closely following the fortunes of his nominal protagonist. The story breaks off in the very midst of an adventure. The effect of the piece as a whole is humorous and satiric; it belongs to the class of mock-heroic poems, among which Pope's *Rape of the Lock* is also numbered. The reader who does not care to undertake the sixteen completed cantos should begin with the first and read through the fourth, which will carry him through the charming episode of Juan and Haidée, the girl of the Greek isle. (Modern Readers'; editions above.)

CABELL, JAMES BRANCH 1879—

Beyond Life

This book, sparkling in style and ideas, falls into no orthodox category, though generally speaking, it consists of essays on various literary movements and writers. The interlocutor, an erudite author, believes that the really great writers have been romantics who have pictured "all the tenants of the earth and all the affairs of the earth, not as they are, but 'as they ought to be.'" He illustrates this thesis by a wealth of delightfully presented material on such widely divergent types as Christopher Marlowe, Charles Dickens, and Harold Bell Wright. The reader may not always understand his abstract ideas about this "demiurge" or "force-producing illusion," but he must perceive in all the discourses the lightness and surety of Cabell's

distinguished vocabulary and diverting references. (Modern Library; McBride.)

CABLE, GEORGE WASHINGTON 1844–1925

OLD CREOLE DAYS

Creole New Orleans of the early eighteen-hundreds lives again in the quiet pages of Cable's volume of short-stories. The charm of the old town—its narrow streets, its mouldering stuccoed walls, and its heavy iron-grilled balconies—is perfectly reproduced. There are only eight sketches in the book, of which the most extended is "Madame Delphine," the drama of a quadroon mother's love for her daughter. "Posson Jone'" is light comedy and "Jean-ah Poquelin" stark tragedy, but the tone of the book as a whole is between the two moods, with a gentle regret for the passing of the old order all-pervasive. Cable has rendered the Creole-English dialect skillfully and beautifully. (Scribners.)

CARLYLE, THOMAS 1795–1881

ESSAY ON BURNS

There was much in common between Carlyle and Burns. Both were of Scotch peasant birth, and both found the pathway of letters beset with heart-breaking obstacles. Carlyle glorifies the spirit of independence which at first carried Burns so far. No less he deplores the instability of character which brought about his ruin. But he hurls mighty denunciations upon the times in which the poet lived. Given, beyond all hope, a great man, society failed to appreciate the magnificence of the gift, and heedlessly threw it aside. The essay contains the germs of many of the leading ideas which the author was to develop in his later works. (Riverside.)

SARTOR RESARTUS

Sartor Resartus (The Tailor Re-Tailored) sets forth the clothes-philosophy of an imaginary German scholar, Diogenes Teufelsdröckh, Professor of Things-in-General in the University of Weissnichtwo. Book First introduces us to Herr Teufelsdröckh, and presents the main heads of his singular philosophy. As a man is known by the clothes he wears, so may mankind be judged by the symbols under which they figure the highest truths they are able to perceive. Book Second presents the biography of the author, really the spiritual autobiography of Carlyle. Most noteworthy are the chapters which describe his struggle with and triumph over doubt, and his affirmation of "The Everlasting Yea." Book Third is a study of Carlyle's own times in the fanciful terms of the philosophy of clothes. *Sartor Resartus* contains Carlyle's profoundest thought, but the hortatory

and explosive style, and the grotesque phantasy sometimes make hard reading. (Modern Readers'; Modern Student's; Riverside; Athenaeum; Everyman; World's Classics; Nelson.)

THE FRENCH REVOLUTION

Carlyle's dramatic history of the Revolution gives students such vivid pictures of the clamoring French mobs, of the insatiable guillotine, of the desperate aristocrats, and of the stormy citizen leaders, that the whole period will acquire new significance to the reader. Although Carlyle may scarcely be termed a conscientious or an impartial historian, he has made a tense era live again. The narrative proceeds at a swift pace. Each episode is vigorously pictured, and history is made not a matter of information but of conviction. (World's Classics 2 vols.; Everyman 2 vols.; Bohn 3 vols.)

ON HEROES, HERO-WORSHIP, AND THE HEROIC IN HISTORY

Briefly stated, Carlyle's theory of the advance of civilization is that it closely parallels a history of its greatest men. He himself is an ardent hero-worshipper, though he tries to keep his idols on a human, intimate plane, and to be inspired rather than awe-struck by them. The essay is divided into discussions, with concrete examples, of various kinds of heroes, such as the divinity, the poet, and the king. The reader may disagree with Carlyle's theories, but he will find the discourses original, instructive, and stimulating. (Riverside; World's Classics; Everyman; Athenaeum.)

PAST AND PRESENT

Jocelin of Brakelond, chronicler of St. Edmundsbury in the thirteenth century, furnished Carlyle with an effective contrast to the England of the Industrial Revolution. He compares the social turmoil of contemporary England with the firm-established order of the feudal state. Carlyle thoroughly distrusts the movement towards democracy, and he declares that men must seek out strong rulers, and submit to them. Every man must find his own salvation in work. The newly created captains of industry are men fitted to become the rulers of the future when they have learned the lesson of unselfish leadership. (Modern Readers'; Modern Student's; World's Classics; Everyman.)

CARROLL, LEWIS (CHARLES LUTWIDGE DODGSON) 1832–1898

ALICE'S ADVENTURES IN WONDERLAND[1]

This dream fantasy was written for children, but it is enjoyed equally by adults because of its whimsical humor. Alice has many

perfectly impossible adventures—she falls down a rabbit hole, she barely escapes drowning in a pool of her own tears, she has tea with a Mad Hatter, a March Hare, and a Dormouse, and she uses a flamingo for a mallet in her game of croquet with the Queen of Hearts—yet somehow these impossibilities seem fully as realistic as the very much alive little girl herself. (Modern Library; Macmillan.)

THROUGH THE LOOKING GLASS [1]

This is a continuation of the foregoing. Alice steps through a mirror and finds herself, naturally, in a land where everything is exactly but perplexingly reversed. She meets the chessmen, such as the irascible Red Queen and the casual White Queen, and hears the jovial twins, Tweedledum and Tweedledee, sing of the famous Walrus and the Carpenter. (Modern Library; Macmillan.)

CASTIGLIONE, BALDASSARE 1478–1529

THE COURTIER

The Italian Renaissance conception of a perfect gentleman is the central idea of these dialogues. Castiglione was in the political service of the Duke of Urbino, and many familiar and brilliant figures of the Renaissance appear as interlocutors in the discourses. A graceful worldliness, which in the discussion of love rises to a lofty idealism, characterizes not only the style of the book but also the idea of the courtier. (Everyman, tr. Sir Thomas Hoby, 1561; Scribners, tr. L. E. Opdycke.)

CATHER, WILLA SIBERT 1876—

O PIONEERS!

The characters in this beautiful novel are all the sturdy immigrant pioneers who have so remarkably developed much of our Middle West. At her father's death, Alexandra Bergson assumes command of her family, and conceives and executes a far-sighted campaign that ultimately conquers the recalcitrant bit of Nebraska which is their farm. She is a remarkable woman in every way, and all readers will rejoice at her triumphs, and sympathize most heartily at the cruel tragedy she must endure. Miss Cather's deft touch, expressive style, and thorough comprehension of the fine pioneer type make the book a masterpiece which, it is safe to say, almost every one will keenly appreciate. (Houghton Mifflin.)

1 Of the many editions of the Lewis Carroll books, the ones which should be read are those with the original Tenniel illustrations. Rarely has an illustrator been in such accord with an author, and the spirit of the books is perfectly caught in the Tenniel drawings.

My Antonia

Antonia Shimerda was the daughter of a Bohemian emigrant, who settled in Nebraska when the territory was new. Her life story is told by a childhood friend, who left Nebraska to become a successful New York lawyer. Her magnetic personality, her energy, her courage, and her tenacity perfectly represent the virgin country, the pioneer conditions, and the very spirit of the frontier farms. The graphically told episodes, both tragic and adventurous, which thoroughly acquaint the reader with the homesteader's life, pervade the book, and, with Miss Cather's uniformly effective style, make it one of the significant novels of recent years. (Houghton Mifflin.)

Death Comes for the Archbishop

The scene of this novel is Santa Fé in the latter half of the last century. The plot relates how Father Jean Marie Latour is sent thither as Bishop of New Mexico, and how with the help of his bosom-friend, Father Vaillant, he sets in order the affairs spiritual of his unruly diocese; and finally how he dies, full of years, in the shadow of the cathedral which he has built. The novel is a prolonged character study, projected against the colorful background of desert and mesa. From picturesque episodes there emerge steadily and clearly the serene beauty of the Archbishop's soul and the devoted zeal of Father Vaillant. (Knopf.)

CELLINI, BENVENUTO 1500–1571

Autobiography

This autobiography gives a candid and racy account of the life of a sculptor and goldsmith in the later Italian Renaissance. Cellini tells of his experiences in childhood and apprenticeship, of his unjust imprisonment in the castle of Saint Angelo in Rome, of his residence in Paris and his work for King Francis I, and of his return to Florence, where he executed his famous *Perseus* for Cosimo de Medici. The author was a typical man of his times, an incongruous mixture of piety and superstition, of honesty and immorality, thoroughly saturated with love for beauty and untiring devotion to his work. The vigor, naïveté, and accuracy of presentation make this book one of the greatest of autobiographies. (Modern Library; Star; Scribners; Brentano's 2 vols. All translated by John Addington Symonds.)

CERVANTES, MIGUEL DE 1547–1616

Don Quixote

The masterpiece of Spanish literature is a satirical romance, in which many of the qualities admired in the true age of knight-errantry are expertly ridiculed. Don Quixote is an elderly man of

high ideals and essentially noble character, who loses all his stolid common-sense by too much reading of chivalric romances. Persuading himself that there are still monsters to be slain and fair damsels to be rescued, he sets out to be good Samaritan to the world at large, mounted on his venerable horse, Rozinante, and attended by the faithful simpleton, Sancho Panza, who complicates the humorous adventures that befall the pair. (Bohn 2 vols., tr. Motteux; Everyman 2 vols.; World's Classics 2 vols., tr. Jervas; Knopf 2 vols., tr. John Ormsby; Library of English Classics, Macmillan 3 vols., tr. Shelton.)

CHANSON DE ROLAND 11th century

The Song of Roland is the ancient epic of France. It chronicles the betrayal and death of Roland, Count Paladin of Charlemagne, who, when the Emperor was retreating from an expedition against the Moors in Spain, was cut off with the rear-guard of the army in the Pass of Roncevaux, and there slain. The latter part of the poem describes the defeat of the heathen, and the trial and execution of the traitor Ganelon. *The Song of Roland* is both a great monument of the Middle Ages and a key to their spirit. (Medieval Library, Oxford University Press, prose tr. Jessie Crosland; Riverside, prose tr. Butler; Yale University Press, metrical tr. Bacon.)

CHATRIAN see ERCKMANN

CHAUCER, GEOFFREY 1340?–1400

THE CANTERBURY TALES

In the fourteenth century Canterbury Cathedral was the seat of a miracle-working shrine, which annually drew multitudes of pilgrims from all parts of England. Chaucer has assembled a company of thirty Canterbury pilgrims, who enliven the days spent on the journey by telling stories. The poet has given us a cross section of English society by including in his pilgrimage all classes, from the knight-crusader to the choleric reeve. Humor, history, penetrating comments on the abuses of the clergy and aristocrats, and an unsurpassed picture of English life many centuries ago are easily found in the *Tales* in spite of the archaic quality of Chaucer's language. Suggested: "The Prologue"; "The Knight's Tale"; "The Prioress's Tale"; "The Nun's Priest's Tale"; "The Pardoner's Tale"; "The Clerk's Tale"; and links. (Oxford; World's Classics; Henry Holt; Macmillan—modern English, tr. Tatlock and MacKaye.)

CHEKHOV, ANTON PAVLOVICH 1860–1904

THE CHERRY ORCHARD

The leading character of this moving Russian tragedy is probably Madame Ranevsky's cherry orchard itself, for it is around these

trees that the action centers. Madame Ranevsky is the head of an aristocratic but impoverished family, characterized by intense pride, by devotion to everything traditional, and by childlike inefficiency in all financial matters. Finally they are forced to sell the ancestral homestead to the son of a former serf and to sanction cutting down the cherry trees. An American reader may object to the occasional heaviness of comic relief, but no one can escape the feeling of intense pathos and foreboding which pervades every act of the play. (*Chief Contemporary Dramatists, First Series,* tr. George Calderon; A. & C. Boni, tr. Constance Garnett.)

CHESTERFIELD, PHILIP DORMER STANHOPE, 4th EARL 1694–1773

LETTERS TO HIS SON

Among outstanding collections of letters are these from an English nobleman, whose name has become synonymous with social elegance, to his son. Written to give the boy useful advice on all matters of conduct, they plainly show both the worldly attitude of the time and a devoted father's genuine affection in attempting to make the boy a cultivated and useful man. Effectiveness in diction and ease in expression mark even the lighter letters. (Putnam 2 vols.)

CHURCHILL, WINSTON 1871—

RICHARD CARVEL

The contrast between England and America is well presented in this historical novel of the American Revolution. Richard Carvel has adventures on both sides of the ocean, but the most exciting one comes in mid-Atlantic, where he is involved in Paul Jones's brilliant victory of the *Bonhomme Richard* over the *Serapis.* Episodes such as this are related with great power, and the elements of love and romance, present throughout the book, are also well handled. (Macmillan.)

CICERO, MARCUS TULLIUS 106–43 B. C.

OLD AGE

FRIENDSHIP

Cicero, greatest of Roman orators, was also a writer of thoughtful and distinguished essays and charming familiar letters. The most popular of the essays have been *Cato the Elder on Old Age* and *Laelius on Friendship.* The former is an imaginary discourse by the venerable Cato on the advantages and pleasures of a virtuous old age. At the end is a noble discussion of death and immortality. The latter is a conversation in which Laelius, on the death of his

friend, Scipio Africanus, discourses of the uses, obligations, and delights of friendship. The central theme of the essay is virtue, without which, Laelius declares, friendship cannot exist. Cicero's style is urbane and pleasing, lending itself readily to a flexible English translation. (Everyman; Treasury, tr. Shuckburgh; Loeb Classical Library, tr. W. A. Falconer.)

CLEMENS, SAMUEL LANGHORNE see TWAIN, MARK

COLERIDGE, SAMUEL TAYLOR 1772–1834

POEMS

The three masterpieces of Coleridge, "The Rime of the Ancient Mariner," "Christabel," and "Kubla Khan" (the two latter, glorious fragments), are characterized by an unearthly beauty. In them natural and supernatural elements are interwoven to produce an effect of strange fascination that is unique in English poetry. Much that Coleridge wrote is today of minor interest, but in addition to those already named there is a little group of poems which belong among the finest products of the romantic period. Suggested: "The Rime of the Ancient Mariner"; "Christabel"; "Frost at Midnight"; "France"; "Kubla Khan"; "Love"; "Dejection"; "Hymn before Sunrise, in the Vale of Chamouni"; "Youth and Age." (Oxford; World's Classics; Everyman; Globe; Nelson.)

COLLINS, WILLIAM WILKIE 1824–1889

THE MOONSTONE

The moonstone was a priceless diamond, stolen from an Indian temple by an English soldier. The Brahmin priests were unusually successful in their maledictions on all possessors of the jewel, for harrowing and mysterious happenings continually befell all who were connected with it. Murder, robbery, mystery, and a final brilliant conclusion give zest to this mid-Victorian thriller. (Nelson; Harpers.)

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CONGREVE, WILLIAM 1670–1729

THE WAY OF THE WORLD

In *The Way of the World* English comedy reached its peak of technical perfection and of wit. This play belongs to the comedy of manners of the Restoration, whose plot is intrigue, whose background is contemporary London, and whose characters are the fine ladies and gentlemen of the fashionable world. And yet, for all its realistic manner, the representation of life is highly artificial, built up cleverly for comic effect. The difficulties in the way of the union of Mirabell and Millamant, and the devious ways by which they achieve that end must be received wholly in the spirit of laughter.

The capricious heroine, Millamant, is one of the most delightful characters of drama. The speeches even of Congreve's fools flash with swift and keen repartee. (World's Classics; Modern Readers'; *Types of English Drama 1660–1780.*)

CONRAD, JOSEPH (JOSEF KONRAD KORZENIOWSKI) 1857–1924

LORD JIM

We do not recommend *Lord Jim* as an introduction to the versatile Joseph Conrad, for unless one has become somewhat accustomed to his narrative method through such books as *Youth* and *Typhoon,* the reading of *Lord Jim* may arouse dislike for the author's slow and infinitely analytic method of telling his story. The story tells of a likable young sailor, who just misses his great opportunity, through almost no fault of his own, and who is haunted by this tragedy for the rest of his life. He moves from district to district in the Orient, from adventure to adventure, but the skeleton in his closet is always discovered, and he feels each time that he must pass on to a district where his history is unknown. The narrative is undoubtedly developed slowly, but the patient reader will find a thrilling plot, a glamorous romantic background, and an unusually keen character analysis, all brought forth in Conrad's highly descriptive style. (Doubleday, Doran.)

YOUTH

"Youth" is a short story devoted to the tribulations of one Marlow in completing a long voyage to the Orient. He was second mate on the *Judea* while she was dogged by a disheartening sequence of misfortunes, and only his youth, as he explains it, pulled him safely through the hazards of storms and the spontaneous combustion of the cargo. Conrad makes him tell the story in a slow, methodical, but always vigorous manner. He spins another yarn in "Heart of Darkness" (which, with "The End of the Tether" is published in the same volume). Here he recounts his experiences as a mariner on a great African river, which extends into the mysterious darkness of the interior. "The End of the Tether" is longer but more rapid in its development than the other two stories. Through age and infirmity, Captain Whalley pathetically but very bravely reaches the end of his career as master of a coasting ship in the Orient. His struggle to evade his cruel fate is so convincing and gripping that we heartily recommend this story to the reader inexperienced in Conrad's style. (Doubleday, Doran.)

TYPHOON

No picture of a storm at sea could be more graphic than the perfect description which is *Typhoon.* It is a tale concerned with a

ship's harrowing battle against a furious China Sea hurricane. Captain MacWhirr and his first officer, Jukes, are well characterized, but Conrad's chief interest and greatest success lie in recounting the storm's fury. A further exciting detail, marvelously conceived and described, is the grim free-for-all of two hundred coolies while the ship is in the throes of the typhoon. Unlike *Lord Jim, Typhoon* contains nothing but action and enthralling description. (Doubleday, Doran.)

NOSTROMO

Against a brilliant South American background, with jungles, desperadoes, and revolutions, Conrad has unfolded an elaborate story of intrigue and character degeneration. Nostromo is an Italian sailor whom Charles Gould has chosen to hide his great wealth of silver ingots during an insurrection. The plot is slowly developed in its ramifications; the characters are like portraits in their accurate presentation; and the author's carefully detailed style is evident in even the most exciting moments. (Doubleday, Doran.)

VICTORY

The South Sea Islands are vividly pictured while Conrad painstakingly dissects the soul of Axel Heyst. Thrilling adventures, which may lose some of their effectiveness through the reader's impatience with the author's slowly detailed style, thoroughly test Axel's manhood. Although the final tragic ordeal brings disaster to him, to the heroine, and to the pair of diabolical villains, the reader will certainly award Axel victory in the powerful struggle. (Doubleday, Doran.)

COOPER, JAMES FENIMORE 1789–1851

THE DEERSLAYER

Northern New York state in the mid-eighteenth century, the setting of *The Deerslayer,* was a remote and dangerous forest for the English settlers. Cooper has made a thrilling novel of adventures in this vicinity—of the fighting with Indians, of the rigorous frontier life, and of exciting events in the life of the hero, a skilled woodsman who had been reared by the friendly Delaware tribe. A somewhat perfunctory love element is introduced, but the novel's decided merit lies in its skillfully narrated adventures and its vivid descriptions of this arduous existence. (American Authors; Everyman; Nelson; Houghton Mifflin.)

THE LAST OF THE MOHICANS

The Last of the Mohicans is built around an incident of the French and Indian War. While Fort William Henry, on Lake George, is

besieged by Montcalm and his Iroquois allies, the two daughters of the English commander set out to join their father. Their Indian guide, Magua, treacherously leads them astray, but they are safely conducted to the fort by the scout Natty Bumppo (Leatherstocking or Hawkeye), and his Mohican friends, Chingachgook and Uncas. In the massacre which follows the downfall of the stronghold the girls are carried off by Magua. To effect their rescue Hawkeye must exert all his craft, but in the end the younger girl perishes, and is joined in death by the brave Uncas, the last of the Mohicans. (Modern Readers'; Everyman; Nelson; Riverside; Houghton Mifflin.)

CORNEILLE, PIERRE 1606–1684

THE CID

Perhaps the greatest legendary figure of mediaeval Spain is Don Rodrigue, known as the Cid. Corneille's powerful play is based on tales of this hero, who, like Shakespeare's Romeo, loves the daughter of his mortal enemy. Many of the characters are presented with great strength, and several heart-rending complications arise before a happy solution is reached. Students of the drama will find *The Cid* an excellent specimen of French classicism. (*Types of Romantic Drama,* Prentice-Hall.)

COWPER, WILLIAM 1731–1800

POEMS

William Cowper was a recluse, who sought rural retirement in order to save his reason, disordered by the tumult and inhuman strain of life in London. Much of his poetry celebrates the quiet country life which he loved. His longest poem, "The Task," enlarges discursively on such themes as the pleasures of gardening, walks in woods and fields, and the friendly winter fireside. Cowper's descriptions and gentle sermonizings have charmed generations of thoughtful readers. The fervent "Olney Hymns" are sung by every Protestant congregation. Suggested: "Walking with God"; "Light Shining out of Darkness"; "Joy and Peace in Believing" ("Olney Hymns"); "The Diverting History of John Gilpin"; "Alexander Selkirk"; "On the Loss of the Royal George"; "The Task"; "On the Receipt of My Mother's Picture"; "Sonnet to Mrs. Unwin"; "My Mary"; "The Castaway." (Oxford; Globe; Treasury; Nelson.)

DANA, RICHARD HENRY 1815–1882

TWO YEARS BEFORE THE MAST

This is the journal of a voyage made by the author on a sailing vessel from Boston around Cape Horn to California, and the return. The book portrays the hardships of the life of a common sailor

"before the mast," and presents vivid descriptions of storms at the Horn, and pictures of Spanish California. Incorporating valuable sea-lore, it is a classic among American narratives of sailing ships. (Modern Readers'; Nelson; Everyman; Riverside; Houghton Mifflin.)

DANTE ALIGHIERI 1265–1321

THE DIVINE COMEDY

The magnificent quality of Dante's Italian verse seems to have been captured in Longfellow's translation of this unusual epic, whose loosely connected, somewhat autobiographical narrative, deals with the progress of a Christian soul from Hell to Purgatory, and thence to Heaven. But it is not so much the plot as the grandeur of movement and ideas, the vivid allusions to such people as Virgil or Dante's perfect love, Beatrice, the imaginative pictures of Heaven, and the appalling descriptions of Hell which make *The Divine Comedy* one of the world's greatest epics. (Houghton Mifflin, tr. H. W. Longfellow; Oxford, tr. Cary; Everyman, tr. Cary; Bohn, tr. Cary; Temple 3 vols.)

DARWIN, CHARLES ROBERT 1809–1882

THE VOYAGE OF THE BEAGLE

Charles Darwin sailed as naturalist on the surveying expedition of the *Beagle,* which visited the islands of the Atlantic, South America, and Australia, in a voyage lasting five years, from 1831 to 1836. His experiences proved an invaluable preparation for his life-work. It is on this account that his journal is especially interesting. It is filled with observations in all departments of natural history, sometimes unrelated, but frequently brought to bear upon some great central problem. The book has a further interest in its account of the voyage itself. The young naturalist recounts the lively incidents of their travels, describes the strange places seen, and makes a fascinating story of it all for the general reader. (Everyman; Nelson.)

DAUDET, ALPHONSE 1840–1897

TARTARIN OF TARASCON

The comic adventures of Tartarin supply one of the best examples of French humorous literature. Daudet's rich imagination has created perfectly this cock-of-the-walk of a little town in southern France, who convinces his gullible fellow townsmen that he is a mighty hunter. Although he loves adulation, he cherishes even more his quiet life at home, but finally his boasting forces him to embark on an African lion hunt, where many ludicrous adventures culminate in his killing an old zoo lion in its cage. After a triumphant return to

Tarascon with the skin and all the glory he desires, he continues his innocent life of braggadocio. (Everyman.)

DEFOE, DANIEL 1659–1731

ROBINSON CRUSOE

All readers who missed this classic in childhood will find it almost as engrossing when read in later life. It is the first and greatest story of a class of literature which has become immensely popular, the adventures of a castaway on a desert island. Robinson Crusoe's solitary existence is complicated by the arrival of cannibals on his island, but by great ingenuity and surprising luck, he survives his experiences and ultimately returns to England. (Oxford; World's Classics; Everyman; Nelson.)

DEKKER, THOMAS 1570?–1641?

THE SHOEMAKERS' HOLIDAY

Simon Eyre, a London shoemaker who later became lord mayor, is the central figure in this wholesome comedy; he is such an original and convincing person that he vivifies an unoriginal love story which would have failed without his help. The play is full of humor, in both dialogue and characterization, and it gives an unsurpassed picture of life in the London that Shakespeare knew. (*Chief Elizabethan Dramatists;* Mermaid Dramatists, Scribners.)

OLD FORTUNATUS

A synopsis of the plot Dekker used here would sound like the most fantastic fairy tale, for an inexhaustible purse and a magic hat, which instantaneously carries the wearer wherever he wishes to be, are the complicating forces of the drama. But as Dekker develops the idea, with clear-cut character analyses of Old Fortunatus and his sons, and with comic dialogue, the play becomes a vital thing. (Temple; Mermaid Dramatists.)

DELAND, MARGARETTA WADE 1857—

OLD CHESTER TALES

Margaret Deland's Old Chester is a little Pennsylvania village that has stubbornly held itself aloof from the march of progress. Her people are members of a rather decayed aristocracy, the parishioners of the benevolent old clergyman, Dr. Lavendar. The chronicle of Old Chester is simply the register of the uneventful lives of its inhabitants. The eight tales which make up the volume are characterized by the unobtrusive charm of old-fashioned manners. Humor and pathos are alike restrained; there is a delicate feminine senti-

ment, and a refined feminine morality informing the whole. *Old Chester Tales* are studies in human sympathy, based on the lives of simple home-keeping folk in a quiet backwater. (Modern Classics; Harpers.)

DE MORGAN, WILLIAM FREND 1839–1917

JOSEPH VANCE

In this biographical novel, the characters and story suggest the work of Dickens. The book begins with a discussion of the lucky, lazy, and lovable father of Joseph Vance, who, as a contractor, builds a fortune from nothing. His son becomes the protégé of the attractive Thorpe family, and all seems hopeful until a series of tragedies reverses the luck of the Vances; their money is lost, their wives die, and Joseph is called upon to make a truly self-abnegating sacrifice. After many lonely and miserable years he is finally restored to happiness, but the book is chiefly concerned with tragic events, frequently half-lighted by De Morgan's pleasant and whimsical sense of humor. (Henry Holt.)

DE QUINCEY, THOMAS 1785–1859

CONFESSIONS OF AN ENGLISH OPIUM EATER

In a brilliant, individual style, De Quincey has told of his experiences with opium, which he began taking to relieve a chronic sickness. Both wildly beautiful and troubled opium dreams, and the struggles of a drug addict to rid himself of the habit, are poignantly described in prose which is perhaps as perfect as any that has been written. (World's Classics; Everyman; Modern Readers'; Library of English Classics, Macmillan.)

DICKENS, CHARLES 1812–1870

PICKWICK PAPERS

Samuel Pickwick, Esq., a benevolent and unsophisticated elderly gentleman, with his three friends, younger but even more innocent than himself, Messrs. Snodgrass, Tupman, and Winkle, for no very clear reason go a-roving over England. They enjoy the hospitality of Mr. Wardle of Manor Farm, they participate in an election for the Borough of Eatanswill, with many other pleasant diversions by the way. Finally Mr. Pickwick finds himself the defendant in a suit for breach of promise, and is put in a debtor's prison for the costs. The story moves at its own sweet will. There is almost no semblance of a central plot, but the reader is carried from chapter to chapter by the firm assurance that each succeeding episode will be no less hilarious than its predecessors. The chief funmaker is Sam Weller, Mr. Pickwick's cockney servant. There is a host of minor charac-

ters, including pretty sweethearts to add a note of sentiment. (Everyman; Nelson 2 vols.; World's Classics 2 vols.; Oxford; Macmillan.)

NICHOLAS NICKLEBY

On the death of his father, Nicholas Nickleby comes up to London with his mother and sister, to seek aid to employment from his uncle, Ralph Nickleby, a hard-hearted usurer. He is sent into Yorkshire as assistant to the brutal schoolmaster Squeers. Dotheboys Hall, which masquerades as a school, is really an establishment to permit parents to dispose of unwanted children. Nicholas is soon sickened by Squeers's cruelty, and after a fight with the schoolmaster, sets out to make his own way in the world. The plot of the novel becomes complex and melodramatic; the love-story element is hardly in Dickens' best vein. One of the most pleasant episodes concerns the traveling troupe of players under the management of Mr. Vincent Crummles, to whom Nicholas joins himself for a time. Like all of Dickens' novels, *Nicholas Nickleby* has a hundred obvious faults, but its gusto makes these faults seem almost virtues. (Everyman; Nelson 2 vols.; Oxford; Macmillan.)

A CHRISTMAS CAROL

A. Edward Newton calls this "the greatest little book in the world." Scrooge, a crabbed, solitary old miser, is visited on Christmas Eve by three spirits, who teach him to hate his selfish loneliness and to love his fellowmen, which is the true meaning of the season. The story of Bob Cratchit and Tiny Tim, and the description of hearty old-fashioned Christmas cheer make the book, for all its moralizing, the merriest holiday reading. (Everyman; World's Classics; Nelson; Oxford; Macmillan.)

MARTIN CHUZZLEWIT

Leaving his unsympathetic English grandfather, who is under the influence of Mr. Pecksniff, an ideally humorous villain, Martin Chuzzlewit comes to America. The crudities of life in this country, and the hardships and sorrows which they bring him, finally drive him and his faithful friend back to England, where he is reconciled to his grandfather and married to his fiancée. Pecksniff is unmasked, largely through the efforts of honest Tom Pinch, and the story ends happily. Melodrama is undoubtedly present, and some readers resent the brutally exaggerated descriptions of life in America a hundred years ago; but the characters are perfect in their idiosyncrasies, and Dickens never excelled his presentation of the inimitable Sairey Gamp, one of the greatest low-life comic characters who has ever been invented. (Nelson 2 vols.; Everyman; Oxford; Macmillan.)

DAVID COPPERFIELD

Perhaps the fact that in *David Copperfield* Dickens was describing many of the experiences, sad and happy, of his own life makes the novel unusually convincing and popular. The book is full of entertaining characters, who will always keep the reader's interest at high pitch if it should ever tire of the varied life story of the hero. The devoted nurse Peggotty, and her picturesque fisher-folk relatives; the magnetic villain Steerforth, the cruel step-father Mr. Murdstone, and the repulsive hypocrite Uriah Heep; the frank, caustic spinster Aunt Betsy Trotwood; and finally the inimitably humorous Micawber family—these and many others crowd the pages with bustling life. (Modern Readers'; Nelson 2 vols.; Everyman; Oxford; Macmillan.)

BLEAK HOUSE

Through sixty-seven packed chapters, Dickens conducts a complicated two-fold plot with amazing skill. The secret disgrace of a magnificent aristocrat, Lady Dedlock, is coupled with the interminable chancery suit concerning the Jarndyce estate, and an unusually powerful novel is produced, with a multitude of perfectly controlled characters holding together the two plots and vitalizing the book. Humor, pathos, and irony are effectively used throughout, and many thrilling adventures enliven the powerful bitterness with which contemporary social corruptions are vigorously exposed. (Nelson 2 vols.; Everyman; Oxford; Macmillan.)

A TALE OF TWO CITIES

A Tale of Two Cities is a straight historical novel in which the grim horror of the French Revolution and the Reign of Terror pervades every chapter. Most of the leading characters are English people, who have innocently been seized by the vortex of the Revolution. Scenes of the dismal Bastille, with its utterly despondent prisoners, of the active guillotine and its howling mob of spectators, and of the wild riot of life in Paris as opposed to the tranquil existence in London, are energetically presented; and the story leads up to a towering climax in the supremely heroic sacrifice of Sydney Carton. (Modern Readers'; World's Classics; Nelson; Everyman; Oxford; Macmillan.)

GREAT EXPECTATIONS

In addition to his long episodic masterpieces, Dickens has supplied literature with a significant shorter novel in *Great Expectations*. He has used a well unified plot and relatively few characters in Pip's own story of his sudden rise to prosperity through the generosity

of an unknown benefactor. The opening of the book is unsurpassed for grim description (it pictures a hunt for escaped convicts in a foggy marsh), and every detail connected with an eccentric recluse, Miss Havisham, is curiously interesting. But the most noted feature of the book is the convincing change in character which the hero undergoes when at length the source of his "great expectations" is revealed to him. (World's Classics; Nelson; Everyman; Oxford; Macmillan.)

DICKINSON, GOLDSWORTHY LOWES 1862—

THE GREEK VIEW OF LIFE

G. Lowes Dickinson makes this statement in his preface: "The following pages are intended to serve as a general introduction to Greek literature and thought, for those, primarily, who do not know Greek." His book is not a mere manual of literature, for in the four chapters presenting the Greek view of religion, of the state, of the individual, and of art, the author gathers together illustrations from "the works of their most enlightened poets and thinkers" to show their real achievements in these fields. There is no introduction to classic thought equal in clearness and brevity to *The Greek View of Life.* (Doubleday, Doran.)

DOBSON, HENRY AUSTIN 1840–1921

POEMS

Distinguished biographer and critic, eminent authority on eighteenth century life and letters, Austin Dobson was also a deft master of light verse. In his "vignettes in rhyme" he revives for us the movement and color of his beloved eighteenth century in France and England, in shrewd character sketches and lively anecdotes, mingling wisdom and sentiment with delightful fancy. Although Dobson's art is frankly conventional and bookish, the grace and ease of his verse raise him high in the ranks of minor poets. Suggested: "The Ballad of 'Beau Brocade'"; "The Story of Rosina"; "Tu Quoque"; "The Love-Letter"; "The Misogynist"; "To 'Lydia Languish'"; "A Song of the Four Seasons"; "The Ladies of St. James's"; "The Old Sedan Chair"; "The Milkmaid"; "A Garden Song"; "My Books"; "A Dialogue to the Memory of Mr. Alexander Pope"; "the 'Squire at Vauxhall"; "In After Days." (Oxford; World's Classics.)

DODGSON, CHARLES LUTWIDGE see CARROLL, LEWIS

DOSTOEVSKY, FYODOR 1821–1881

CRIME AND PUNISHMENT

Dostoevsky's method in developing this gripping story is one of exhaustive character analysis. Raskolnikov, a student, is presented

as a sensitive and sympathetic young man, who gradually degenerates through the cruelty of his poverty into a murderer and potential robber. He kills two old women, but his mind deserts him, and he leaves their house without stealing their money. Dostoevsky then shows the torment of his guilty soul, leading him step by step to confession and Siberia. The prevalent Russian gloom and heavy realism are slightly relieved by the introduction of Raskolnikov's love for Sonia, but the essential tone of the book is extremely tragic. (Modern Readers; Macmillan, tr. Constance Garnett.)

THE BROTHERS KARAMAZOV

In a setting of the most sordid realism, Dostoevsky has unrolled the terrible drama of the three Karamazov brothers. Many of the characters introduced are without a redeeming feature, for their inheritances and environments have plunged them deep into degradation, vice, and pessimistic introspection; but in spite of all the brutal heaviness of the novel, no one will deny the keenness of Dostoevsky's character analyses and the vigor of his descriptions. The open-minded reader who is willing to take these people as the author presented them will find great significance in the psychological realism of this typically Russian masterpiece. (Macmillan, tr. Constance Garnett; Modern Library.)

DOYLE, SIR ARTHUR CONAN 1859—

A STUDY IN SCARLET

To avenge the dastardly murder of a brave American pioneer and his lovely daughter, Jefferson Hope relentlessly tracked his foes to London, where he killed them in a manner which baffled everyone but the astoundingly skillful detective, Sherlock Holmes. He is first introduced to his enthusiastic public in this gripping novel, which also includes a vivid account of the Mormon migration and early life in Utah. (Harpers.)

THE SIGN OF THE FOUR

Sherlock Holmes discovers the murderer of a wealthy eccentric in this well written and thoroughly fascinating detective story. A wooden-legged desperado, an Andaman Islander with poisoned darts, Indian jewels, super-human deductive powers, and a love element are well blended to make this thrilling tale. (Harpers.)

THE HOUND OF THE BASKERVILLES

The third Sherlock Holmes novel is *The Hound of the Baskervilles,* a story of murder and deception, with the barren moors of Devonshire and a huge, treacherous bog as the setting. The Baskerville family for generations has been preyed upon by a ghastly,

gigantic hound, which terrorizes the reader as much as it did the unfortunate Sir Charles Baskerville. Sherlock Holmes and his colleague, Dr. Watson, almost meet their match in solving the grim mystery. (Lambskin Library, Garden City.)

DREISER, THEODORE 1871—

AN AMERICAN TRAGEDY

Dreiser has devoted two packed volumes to a probing analysis of Clyde Griffiths' tragedy, with all its causes, its multitudinous details, and its grim effect upon him and the novel's other characters. Griffiths is an ambitious youth, who murders his fiancée in an attempt to rise, through a more fortunate marriage, into a higher social stratum. He is apprehended, found guilty, and executed. The plot is disclosed slowly, for Dreiser has been very careful to explain fully every motive, to examine thoroughly every pertinent characteristic of his actors, and to weigh accurately every judgment before it is stated. The book is therefore a masterpiece through the psychology it presents; and readers unaccustomed to the slow process by which effects of this kind are best created (Dreiser's style, incidentally, in no way aids the situation) may be disappointed in it. (Horace Liveright 2 vols.)

DRYDEN, JOHN 1631–1700

ALL FOR LOVE

All for Love, or, The World Well Lost is a tragedy on the theme of Marc Antony's fatal love for Cleopatra. In his style Dryden imitates Shakespeare, but his handling of the common theme forms a notable contrast with the earlier tragedy. The action of *Antony and Cleopatra* covers a period of several years, and ranges over the Roman world. *All for Love* is set in Alexandria, and a few days only are allowed. Finally Dryden makes the strongest passion of love utterly dominate his protagonists, who at the end receive death in the spirit of triumph. This is its author's masterpiece, a play worthy to be compared with its great forerunner. (*Types of English Drama 1660–1780;* Belles-Lettres Series, Heath.)

POEMS

Dryden was the first of the great English neo-classic poets. It was he who perfected the heroic couplet as the medium of satiric and didactic verse. "Absalom and Achitophel" and "Mac Flecknoe" are personal satires, which flash with keen wit in ridicule of the Earl of Shaftesbury and the poet Shadwell respectively. "The Hind and the Panther" is an allegorical defense of the Catholic Church against its Protestant enemies. The two odes are the best known of Dryden's poems, though they are scarcely the most characteristic. High technical perfection, good sense, and wit distinguish all of his verse.

Suggested: "Absalom and Achitophel"; "Mac Flecknoe"; "The Hind and the Panther"; "A Song for St. Cecilia's Day 1687"; "Alexander's Feast." (Cambridge; Oxford; Globe; Nelson.)

DUMAS, ALEXANDRE 1802–1870

THE THREE MUSKETEERS

During the colorful reign of Louis XIII (1610–1643) a crude French countryman named D'Artagnan came to Paris. Through his bravery and good luck he became closely affiliated with three famous musketeers, Athos, Porthos, and Aramis, and the rest of the book deals with their thrilling adventures. D'Artagnan's further exploits are presented in two sequels, of merit almost equal to *The Three Musketeers—Twenty Years After* and *The Vicomte de Bragelonne.* (Modern Readers'; Modern Library; Everyman; Nelson.)

THE COUNT OF MONTE CRISTO

After gross injustice which robbed him of his fiancée and his good name, after twenty interminable years of imprisonment in the gloomy Château d'If, Edward Dantès finally came into his own by a miraculous escape and by the discovery of untold wealth, which enabled him to wreak his revenge on those who had wronged him. The story is told with a romantic glamour which makes the adventures not only exciting but very real. (Everyman 2 vols.; Nelson 2 vols.)

MARGUERITE DE VALOIS

Marguerite de Valois, Chicot the Jester, and *The Forty-Five Guardsmen* comprise Dumas' Valois Romances. They picture the turbulent period in French history preceding the extinction of the Valois dynasty and the accession of the Bourbons with Henry IV. In the first novel of the series, Henry is the King of Navarre and husband of Charles IX's accomplished sister, Marguerite de Valois. Their marriage consists only of a strong political alliance, and both Marguerite and Henry openly love other members of the court, though their liasons in no wise affect their thorough coöperation in combating the nefarious plot of Catherine de Medici, the Queen-Mother. The novel is replete with stirring adventures, including a gory description of the terrible St. Bartholomew's eve (1572), when thousands of Huguenots were butchered; occasionally Dumas' effort to make his action always thrilling has resulted in unconvincing character developments and other minor faults. (Everyman; Nelson.)

DU MAURIER, GEORGE 1834–1896

TRILBY

Trilby, an artists' model of the Latin Quarter in Paris, is the beloved comrade of three Englishmen, Taffy, Sandy, and Little

Billee. She is carried away, however, by Svengali, a gifted musician but "as bad as they make 'em," who has discovered that although Trilby is totally tone-deaf, she has a magnificent vocal apparatus. Under the influence of hypnotism she becomes the greatest diva of Europe. The far-fetched plot is not the most attractive feature of the novel. The pictures of artists' life, drawn from Du Maurier's own recollections, give it an irresistible gaiety, although the jargon of mixed French and English, and the medley of literary and topical allusions sometimes make hard reading. *Trilby* was a great favorite of the eighteen-nineties. (Harpers.)

DUNSANY, EDWARD JOHN MORETON DRAX PLUNKETT, LORD 1878—

THE GODS OF THE MOUNTAIN

The plot of this beautiful and fascinating play is a tale from the Lands of Wonder which Lord Dunsany's fancy has created. In an eastern city the beggars are no longer supported by the rich. Thither comes Agmar, a master mind among beggars. It is his scheme that they pass themselves off as the seven gods of Marma. These gods are carved of green jade, and they sit in distant mountain shrines across the desert. Agmar's cunning deceives the citizens of Kongros, but in the end the mendicants are terribly punished for their presumption. (Little, Brown.)

A NIGHT AT AN INN

Three sailors led by the Toff, who was once a gentleman, have stolen a great ruby, the eye of an Indian idol. The thieves make good their escape to England, where they hide from the pursuing priests of Klesh in a lonely inn. Their hiding place is discovered, but by the foresight of the Toff the priests are caught off their guard and killed. While the slayers are exultantly planning the disposal of the ruby, the idol enters, takes back its eye, and calls out its despoilers to an undescribed but terrible fate. *A Night at an Inn* is the best of all one-act thrillers involving the supernatural. (Putnam.)

EDGEWORTH, MARIA 1767–1849

CASTLE RACKRENT

Thady Quirk, an aged family servant, narrates stories of various masters he has served in Castle Rackrent. His descriptions contain humor, realism, and unconscious irony on these members of the Irish aristocracy, of whom one kept his Jewish wife locked seven years in her room because she would not surrender her jewels, and another died from drinking on a bet a tremendous horn of liquor. They are unpleasant people, these Rackrents, but none the

less interesting as types of eighteenth century society. (Everyman; Macmillan; Ariel Booklets, Putnam.)

EGGLESTON, EDWARD 1837–1902

THE HOOSIER SCHOOLMASTER

The relationship of schoolmaster to rustic community is admirably portrayed in this simple story of a remote district in Indiana. Ralph Hartsook conducts the country school; his minor adventures with his pupils, friends, and sweetheart, his daily life and reflections, and his typically American humor, are so convincingly related that the book is a masterpiece of homely or domestic literature. (Modern Readers'; Orange Judd.)

ELIOT, GEORGE (née MARY ANN EVANS) 1819–1880

ADAM BEDE

Adam Bede is a carpenter in a Warwickshire village, in love with the pretty, but vain and shallow girl, Hetty Sorrel. She is seen by the young squire, Arthur Donnithorne, who begins a flirtation with her. Donnithorne is a generous, likable fellow, but in sheer thoughtlessness he takes Adam's sweetheart from him, and when he deserts her, Hetty is brought to trial for murdering her child. In the midst of the tragedy Dinah Morris, the Methodist exhorter, is a tower of strength, and it is with her that Adam at last finds his happiness. In all respects *Adam Bede* is a powerful novel. George Eliot's profound knowledge of motive and consequence in human actions made her one of the first of psychological novelists. Her moral earnestness is intense, but the mood is lightened by sympathetic and humorous portrayals of rural types, of whom Mrs. Poyser, the sharp-tongued farmer's-wife, is the chief. (Modern Student's; Everyman; World's Classics; Nelson.)

THE MILL ON THE FLOSS

Maggie Tulliver, the heroine of this strong novel, may fairly be compared with the most tragic heroines of literature. She is a victim of circumstances—a sensitive, passionate girl, completely out of harmony with the rustic folk of her community, but so presented that she has the reader's entire sympathy in all the tragic events which surge upon her. Many other characters, some frankly giving comic relief, are shown in the same vivid manner, and the picture of life on a small English stream, with both its pleasant and unpleasant sides, is perfectly executed. (World's Classics; Everyman; Nelson.)

SILAS MARNER

Only such a master of convincing character analysis as George Eliot could make the unusual development of Silas Marner seem

realistic. At the beginning of the story he is a man so cruelly disappointed in friendship that he has become an embittered miser; but an orphan laid at his door-step, the attractive little girl Eppie, completely changes his attitude and re-humanizes him. The plot of the story, dealing with stolen money and the paternity of the child, and the setting, which shows rural England of the Midlands, are also worthy of admiration. (World's Classics; Everyman; Nelson.)

ROMOLA

Fifteenth century Florence, with the Italian Renaissance at its zenith, forms a glorious background for a historical novel, and George Eliot has made the most of her opportunities in the realm of local color. The characters, too, have been drawn with great vigor, from the fascinating but treacherous Tito, or the consecrated idealist Savonarola, down to the lowliest Florentine; and the plot with its authentic historical details has great merit. (World's Classics; Everyman; Nelson.)

EMERSON, RALPH WALDO 1803–1882

ESSAYS

Common-sense realism and philosophical idealism have never been united more extraordinarily than in Emerson's Essays. Emerson taught his American hearers that the right conduct of life is something more than merely getting on in the world. He assumed the attitude of a practical man speaking to practical people, but he constantly brought into touch intangible, ideal things. The Essays, which were originally notes for popular lectures, are rather exhortations than systematic expositions. They abound in pithy proverbial sayings, like "Hitch your wagon to a star." Although Emerson is by no means a profound philosopher, his optimistic creed has been a constant inspiration to the development of character by self-reliant and fearless effort. Suggested: "Nature"; "The American Scholar"; "Self-Reliance"; "Compensation"; "The Over-Soul"; "The Poet"; "Politics"; "Plato, or, The Philosopher" and "Napoleon, or, The Man of the World" (*Representative Men*); "Considerations by the Way" (from *The Conduct of Life*); "Thoreau." (Modern Readers'; Modern Student's; Riverside; World's Classics; Everyman; Nelson; Bohn.)

POEMS

Many of the same qualities are observed in Emerson's poems as in his essays. His verse is perhaps the most thoughtful in American literature, but the craftsmanship is unequal, and sometimes the thought is oracular and obscure. Emerson occasionally is able to pack a whole philosophy into a lyric, as in "Brahma." On the whole,

his lyrics of description and sentiment, as "The Humble-Bee" and the "Concord Hymn," are his best. Suggested: "Good-Bye"; "The Rhodora"; "Each and All"; "The Apology"; "Concord Hymn"; "The Humble-Bee"; "The Problem"; "The Sphinx"; "The Snow-Storm"; "Fable"; "Give All to Love"; "Musketaquid"; "Bacchus"; "Brahma"; "Terminus." (Modern Student's; Oxford; Everyman; *Chief American Poets.*)

ERCKMANN, EMILE 1822–1899 & CHATRIAN, LOUIS G. C. A. 1826–1890

THE HISTORY OF A CONSCRIPT OF 1813

WATERLOO

These novels, the result of an extraordinary collaboration by two authors, tell the story of one of Napoleon's common soldiers. Joseph Bertha, a lame watchmaker's apprentice, is drafted when the ranks of the French armies begin to thin. He serves through the campaign of 1813, with its disastrous victories, and returns home wounded. Again he is called to the colors, and is with the defeated army at Waterloo. Few books present with so much authentic detail the hardships of the soldier in the ranks, and few analyze more keenly his alternate moods of despair and martial ardor than these little-known novels. They show the other side of the Napoleonic legend, and for this reason the patriotic French supporters of that legend at first attempted to suppress them. (Everyman.)

EURIPIDES 480–406 B. C.

MEDEA

Euripides' plot is a masterpiece in tragic force and psychological understanding. The theme is the grim revenge of a wronged woman, Medea, whose husband is abandoning her for a new love. The restrictions of the classical unities make the early part of the play slightly unconvincing, but they have no unfavorable effect on the overwhelming emotional force of the superb climax. (Oxford University Press, tr. Gilbert Murray; Everyman; Loeb Classical Library, tr. A. S. Way.)

HIPPOLYTUS

Like all classic dramas, the *Hippolytus* of Euripides is simply a succession of passionate and poetic declamations. All action is transacted off-stage, and is described by the chorus and messengers. However strange this plan may seem to modern readers, the rather static form is capable of tremendous power. Hippolytus, son of Theseus, King of Athens, has neglected the service of Aphrodite, and the goddess plans a terrible revenge. His stepmother, Phaedra,

is made to fall in love with him, and when her advances are repulsed, the Queen commits suicide. Hippolytus, vainly protesting his innocence of wrong-doing, is driven from the city by his father, and the young man is dragged to death by his chariot horses. At the end the goddess Artemis reconciles father and son as the latter lies dying. (Longman's, Green, tr. Gilbert Murray; Everyman; Loeb Classical Library, tr. A. S. Way.)

FABRE, JEAN HENRI 1823–1915

THE LIFE OF THE SPIDER

The French entomologist, J. H. Fabre, united a profound observation of the habits of insects with literary gifts of a high quality. These chapters on spiders, collected in his life-long study of instinct in the lower animals, show his unique attainments to great advantage. His keen eyes and tireless patience made the tiny creatures of field and garden reveal to him their most intimate secrets. He tells us what he has seen, and is content to theorize only when observed facts suggest probable explanations. Fabre has not sentimentalized his spiders, but he has given them individuality and personality, so that we do not seem to be contemplating merely abstract phenomena. (Dodd, Mead, tr. Alexander Teixeira de Mattos.)

FARQUHAR, GEORGE 1677–1707

THE BEAUX' STRATAGEM

Farquhar's typical Restoration comedy of intrigue, which deals with the fortunes of two fine gentlemen of the time, has many truly comic elements in its witty dialogue and humorous situations. Archer and Aimwell are the beaux, though Archer is disguised as his friend's servant. Their relations with Squire and Mrs. Sullen, an incompatible pair, are marked with jollity, but behind the humor of the stratagem lie penetrating comments on loveless marriages. (*Types of English Drama 1660–1780;* Temple.)

FIELDING, HENRY 1707–1754

JOSEPH ANDREWS

The multifarious differences between the eighteenth and twentieth centuries tend to enhance a modern reader's enjoyment of *Joseph Andrews,* a novel in which life and customs are presented with a delightfully original flavor. Even readers who condemn the book's frankness of expression will appreciate the life-like qualities of the hero, Joseph, of his honest friend, Parson Adams, of the garrulous maid, Mrs. Slipslop, and of the unsophisticated heroine, Fanny. The story deals with the adventures of these characters and many others before Joseph's and Fanny's love affair is consummated in a per-

fectly happy conclusion. Excitement, humor, burlesque, and great skill in narrative and description have been admirably combined. (Everyman; Bohn.)

TOM JONES

Although this history of a foundling's life is among the earliest of English novels, it is one of the greatest in its plot structure. The orphan Tom Jones attains success in spite of almost overwhelming difficulties put in his way by his unscrupulous enemies, and he finally succeeds in his love affair with Sophia Western, although the reader often despairs that they will ever be united. Admirable pictures are given of English rural and urban society in the eighteenth century, and the book is enriched by such skillfully drawn characters as the irascible sportsman, Squire Western, and his feminist sister; the placid Squire Allworthy; the amorous Lady Bellaston; the delightful gossip Mrs. Honour; and the self-important school-teaching barber, Partridge. (Everyman 2 vols.; Bohn 2 vols.; Borzoi Classics, Knopf 2 vols.)

FISKE, JOHN 1842–1901

THE WAR OF INDEPENDENCE

It is to be feared that the average reader today has only the haziest knowledge of the heroic period of American history. John Fiske set himself the task of reducing to a clear and brief narrative the succession of events which brought on the War of Independence, and which made up its course. His intention was not to create a work of literature, but to make a useful text-book. Nevertheless the historian's strong literary sense reinforced his exceptional clarity of conception and of statement to make this book a model of the expository style. To read Fiske's *War of Independence* will be to strengthen a reasonable and vigorous faith in the American spirit. (Riverside; Houghton Mifflin.)

FITCH, CLYDE 1865–1909

THE TRUTH

Becky Warder is a congenital liar. She has grown so used to lying about little things that don't much matter, that she has lost her sense of perspective. Tom Warder, her husband, is continually distressed by her bad habit, and when she becomes enmeshed in a tissue of falsehood which seems to show her unfaithful to him, he leaves her. She goes to her father, from whom she has inherited her weakness, and he schemes by a ruse to bring husband and wife together again. At the last moment Becky rejects the device as the greatest lie of all, and her conversion to truth wins back Tom.

This is one of the best plays of the first important American playwright. It may seem thin in places, but the construction is firm, and the handling of the central problem is generally convincing. (*Chief Contemporary Dramatists, First Series;* Little, Brown.)

FITZGERALD, EDWARD 1809–1883

THE RUBÁIYÁT OF OMAR KHAYYÁM

From the quatrains of the Persian astronomer-poet of the twelfth century, Fitzgerald constructed a poem setting forth the Epicurean view of life more perfectly perhaps than any other in English. Omar's worldliness is not without a trace of mysticism, but on the whole his plea is that the pleasures of today should be enjoyed to the full, for there is no promise of a tomorrow. (*Romantic and Victorian Poetry;* Treasury.)

FLAUBERT, GUSTAVE 1821–1880

MADAME BOVARY

As Flaubert discusses the subject of marriage without love, scarcely anything could seem more tragic. The result of Madame Bovary's incompatibility with her steady, devoted husband is clandestine cultivation of love with other men, a general decay of ideals, and ultimate suicide to escape the torments which her guilty existence brings. The novel is charged with a fatalistic pessimism which perhaps magnifies the theme's sordidness as it shows the corrupting effect of uncontrolled romanticism, but although the book is not pleasant, it is most certainly powerful and realistic in all its situations and characters, and is, indeed, one of the few great masterpieces of French fiction; the conception of the heroine, especially, is a work of art. (Modern Library.)

SALAMMBÔ

Ancient Carthage is the scene of this brilliantly romantic and tragic novel. Salammbô, the daughter of the great Carthaginian general, Hamilcar, is loved by a low-born soldier, Matho. To win her, he raises an insurrection among the superstitious people by the daring theft of a holy relic. Salammbô is chosen by the priests to recover this sacred possession, but her success is rapidly followed by stark tragedy. Flaubert's style is magnificent, even in translation from the original French. (Brentano's; Modern Library.)

FLETCHER see BEAUMONT

FORSTER, JOHN 1812–1876

THE LIFE OF CHARLES DICKENS

The remarkable career of Charles Dickens should interest all readers, although those who have enjoyed his books will be most

fascinated by Forster's enthusiastic account of his meteoric rise to fame. The biographer has given a complete and vivid account of his friend, from his poverty-stricken childhood to his phenomenally successful later years; occasionally Forster errs in judgment or lapses into slight inaccuracy through his intense admiration for the novelist, but he always presents his great store of material in such an interesting, convincing, and thorough manner that the biography is usually classed among the very great ones. (Everyman 2 vols.; Doubleday, Doran.)

FOUQUÉ, FRIEDRICH HEINRICH KARL DE LA MOTTE 1777–1843

UNDINE

This is a German fairy tale for older readers. Sir Huldbrand of Ringstetten meets the maiden Undine in an enchanted forest. Undine, who is really a water-spirit, falls in love with the knight, and causes the elements to detain him for a time. They are married in the forest, and when they journey to the city they dwell together in great happiness. At length Huldbrand's fickle fancy returns to his earlier love, Bertalda, and Undine vanishes from him. The law of her destiny, however, compels her to return to him, and give the knight the kiss of death for his unfaithfulness. (Riverside Classics, Houghton Mifflin.)

FRANCE, ANATOLE (JACQUES-ANATOLE THIBAULT) 1844–1924

THE CRIME OF SYLVESTRE BONNARD

No lurid crime is the climax of this simple novel; in fact, Sylvestre's abduction of his ward from a cruel and ambitious school-mistress is highly commendable even though illegal. Anatole France has created his hero, an old French scholar, with the greatest skill; he has developed him with pathos, humor, and a large human appeal. Jeanne, the heroine, is presented with similar ease, and the minor characters, the incidents of the plot, and the treatment of Paris as the background, are all handled with the most convincing simplicity. (Modern Library; Dodd, Mead, tr. Lafcadio Hearn.)

THAÏS

Dealing with the redemption of the heroine from sin, and the degeneration of the hero from sanctity, the main characterizations of this novel are nicely balanced and easily analyzed. The setting is Egypt in the early Christian era; and the plot, although subordinate to the characterizations of Thaïs and Paphnutius, is interesting in every detail. Anatole France has been unusually successful in presenting with conviction the spiritual changes resulting from the two different conversions. (Modern Library; Dodd, Mead, tr. Douglas.)

THE GARDEN OF EPICURUS

In this disconnected series of pleasantly mundane essays by a modern Epicurean, the author's perfection of style and imagery is constantly noted. He has such absolute control in choosing the right words that all his pictures, fantastic as some of them are, become clearly etched vignettes. The essays are largely philosophical, being concerned with such matters as paganism and Christianity, human characteristics, and certain phases of aesthetic appreciation; the discussions never become heavy or too involved, however, because of the author's deft treatment and slightly cynical attitude. (Dodd, Mead, tr. Alfred R. Allinson.)

SAINT FRANCIS OF ASSISI 1182–1226

THE LITTLE FLOWERS OF ST. FRANCIS

There are numerous nearly contemporaneous lives of St. Francis of Assisi which have kept green the gracious memory of his love for all of God's creatures. Perhaps of these the *Little Flowers,* whose poetic title suggests the beauty of the life of its subject, is the most charming. It is here that we find the story of St. Francis preaching to the birds, and many other episodes preserved also in the frescoes of the early Italian painter Giotto. The brevity and the simplicity of the *Little Flowers* should recommend it to many readers who are not already familiar with one of the most appealing saints of the Roman calendar. (World's Classics; Everyman; Temple.)

FRANKLIN, BENJAMIN 1706–1790

AUTOBIOGRAPHY

It is unfortunate that this valuable autobiography ends with the year 1757, for Franklin's account of the Revolutionary War, written in the manner which makes his earlier life so easily visualized, would have been uniquely interesting. A rather pleasant and justified vanity runs through the book, but he does not hesitate to recount his wrongdoings and mistakes as candidly as his famous achievements. The purpose of the book was to guide the life of his son, but to us its value lies in the vivid and entertaining pictures it gives of Franklin and his early associates. (Modern Readers'; American Authors; World's Classics; Star.)

FROISSART, JEAN 1338?–1410?

CHRONICLES OF ENGLAND, FRANCE, AND SPAIN

For a colorful contemporary account of life in the Middle Ages, Froissart is the best source. He was a Frenchman who travelled

throughout France, Spain, Great Britain, Holland, and Belgium, always seeking interesting facts and stories for his *Chronicles.* They give information and invaluable contemporary history as successfully and entertainingly as *The Canterbury Tales,* and furnish really interesting reading on almost all phases of the fourteenth century. (Globe, tr. Lord Berners, 1523–25, ed. and abr. G. C. Macaulay; Everyman.)

FROST, ROBERT 1875—

NORTH OF BOSTON

The poems of "this book of people" are sketches of New England life and character. Frost uses conventional verse-forms unconventionally, with the crispness of conversation, the formal rhythms half concealed, and yet adding a subtle distinction to the most matter-of-fact statements. There is analytic keenness and human sympathy in every characterization, however fragmentary, and a distinct smack of the soil. The first two poems, "Mending Wall" and "The Death of the Hired Man," are perhaps the finest pieces of the collection. (Macmillan.)

GALSWORTHY, JOHN 1867—

THE SILVER BOX

This is a social tragedy in which the inequality of legal justice is clearly shown. A silver box is stolen from the rich Barthwicks by the drunken husband of one of their servants, Mrs. Jones. She is a truly tragic figure as she suffers through the trial which ends in her husband's conviction; Jack Barthwick, on the other hand, is acquitted in a similar trial because of the family respectability and wealth. In an effective court scene Galsworthy shows his legal mind and analytic ability. (Scribners.)

STRIFE

This play discusses with convincing fairness the eternal clash between Capital and Labor, which are at swords' points over a strike in a Welsh tin-plate works. A deadlock has been reached, with both parties refusing to yield, in spite of the intense suffering of the poverty-stricken miners and their families, and the financial loss to the board of directors. Two determined men lead the opposing forces: John Anthony as president of the company, and David Roberts as the miners' spokesman. They are much alike in their uncompromising tenacity, but neither wins, because their followers desert them. (Scribners; *Chief Contemporary Dramatists, First Series.*)

JUSTICE

Justice is an intense tragedy showing the ruin of a sensitive temperament through the inhumanity of criminal justice. William Falder, a clerk in a law office, embezzles money to help the woman he loves, is detected and imprisoned, and completely collapses as a result of the cruel treatment he receives in jail. The plot, characterizations, dialogue, and pantomime are developed with extreme nicety, and the tragic effect is overwhelming. (Scribners.)

THE FORSYTE SAGA

The Forsyte Saga consists of three independent but closely related novels, *The Man of Property, In Chancery,* and *To Let.* The central theme of each is the Forsyte family, whose history is traced from 1886 to 1920. A large family from the upper middle class of English society, the Forsytes included many extremely interesting character types, which Galsworthy has depicted with a convincing but pleasant naturalism. By focusing upon their distinct individualities and family traits, he has made a significant masterpiece, which should be read by all who prefer the novel in which thoroughly convincing character portrayal is emphasized rather than the novel in which action and adventure predominate. (Scribners.)

GALT, JOHN 1779–1839

THE ANNALS OF THE PARISH

Types of Scotch peasantry are realistically presented in this simple, plotless description of a rural parish. There is a guileless quality, a smiling sense of humor in every page that Galt wrote, and the book is delightful reading for those who enjoy simplicity and local color. The frequent usage of Scotch words and idioms gives the writing an added flavor and charm. (Everyman; Nelson.)

GARLAND, HAMLIN 1860—

MAIN-TRAVELLED ROADS

Life along the main-travelled roads of the Middle West is always hard and monotonous, and not seldom it is grim with tragedy. Hamlin Garland, knowing the life well, has dared to set it forth in its true colors. He has not needed to resort to melodramatic tricks; with stern realism he has described the wearisome round of toil, the hundred chances of failure, and the starved lives of those who live on the land. "Under the Lion's Paw," one of the shortest sketches, contains the essence of the everlasting struggle between the farmer and the land speculator. "Up the Coolly" dramatically presents the problem of the relative chances of success in city and in country. These are not pretty

stories, but they tell truths which in justice should not be kept hidden. (Harpers.)

A SON OF THE MIDDLE BORDER

Hamlin Garland's autobiography is uniformly good reading, for his style is excellent and his life has been full of interesting incidents. It was begun in the Middle West when that country was still an untamed frontier. His parents were resolute pioneers, who never hesitated to move on each time that success beckoned them, and his youth was spent on newly settled farms of Wisconsin, Iowa, and Dakota. He fully describes the settlers' hard, virile life, giving a realistic picture of its simple pleasures and its austere hardships, and continuing his accurate presentation as he modestly unfolds his later life in Boston, where he struggled manfully to education and literary success. (Modern Readers'; Macmillan.)

GASKELL, ELIZABETH CLEGHORN 1810–1865

CRANFORD

Cranford was an English village marked by an unusually peaceful simplicity; in the author's words, it was "in the possession of the Amazons; all the holders of houses, above a certain rent, are women." Mrs. Gaskell has made a charming study of its residents' diverse personalities, presenting their small-town life, their eccentricities, pleasures, and sorrows, with a spontaneous realism of description and characterization which makes the book a masterpiece of the quiet, almost plotless type of novel. (Everyman; World's Classics; Macmillan; Nelson.)

THE LIFE OF CHARLOTTE BRONTË

This is the life of one woman of genius written by another. There was little of outward incident in the relatively brief careers of Charlotte Brontë and her talented sisters, Emily and Anne. The leading events were successive family tragedies and the publication of the books of the three sisters. Mrs. Gaskell, who became acquainted with Charlotte Brontë in 1850, came to know the intense inward struggle, the deep pathos of her life. Recent investigation has discovered facts hitherto unknown, but the biography of the author of *Jane Eyre* by the author of *Cranford* remains a classic. (Everyman; World's Classics.)

GIBBON, EDWARD 1737–1794

THE DECLINE AND FALL OF THE ROMAN EMPIRE

The Turks' capture of Constantinople, in 1453, terminated the Roman Empire, whose firm foundations had begun to crumble more than

a thousand years before. Gibbon's definitive history, then, covers a long and extremely important period, which bridges the centuries between ancient and modern times. His historical facts are uniformly accurate; his trenchant use of the balanced sentence provides the maximum of effectiveness; and his skill in narrative makes part of the history as thrilling reading as an adventure story. (World's Classics 7 vols.; Everyman 6 vols.; Longmans, Green—Selections.)

GILBERT, SIR WILLIAM SCHWENCK 1836–1911

BAB BALLADS

The author's sub-title is, "Much Sound and Little Sense." These completely nonsensical rimes originally appeared in an English comic weekly, and the collected edition was at once hailed as a classic of its kind. Some of the *Bab Ballads* contain the germs of the later *Savoy Operas*. One may trace *Pinafore* from "Captain Reece," and there is a hint of *Patience* in "The Rival Curates." Perhaps "The Yarn of the Nancy Bell" holds first place among its ridiculous peers. (Macmillan.)

IOLANTHE

Strephon, a shepherd lad, is the son of a fairy mother, Iolanthe, and a mortal father. He is in love with Phyllis, a ward in Chancery, whose hand is also sought by half the House of Lords, and by the Lord Chancellor himself. Although Phyllis prefers Strephon to them all, when she sees him with his mother, who looks younger than he, she becomes jealous and casts him off. By the aid of the fairies Strephon is sent to Parliament, where he proceeds to revenge himself on his rivals. *Iolanthe* is exquisite fooling. There is a perfect blend of satire and sentiment, both intensified in the opera by the music of Sir Arthur Sullivan. Some of Gilbert's most delightful lyrics occur in this libretto. (Modern Library; Macmillan.)

THE MIKADO

Even without the lilting music of Sullivan, the libretto of this favorite comic opera is most agreeable entertainment. Nanki-Poo, heir to the Japanese throne, disguised as a wandering minstrel has fallen in love with Yum-Yum, a little maid of the town of Titipu. She has been betrothed, however, to Ko-Ko, Lord High Executioner. A mandate from the Mikado makes it necessary that Ko-Ko behead somebody at once. Nanki-Poo, who finds life without Yum-Yum unendurable, is induced for a consideration to be the victim. And so a tale of diverting nonsense proceeds to a happy ending. There is no cleverer light verse than the songs from *The Mikado*. Even an imperfect acquaintance with the tunes to which they are set makes them irresistible. (Modern Library; Macmillan.)

GISSING, GEORGE ROBERT 1857–1903

THE PRIVATE PAPERS OF HENRY RYECROFT

The career of George Gissing, a minor novelist of the 'eighties and 'nineties, was attended with much hardship, disappointment, and suffering. Near the close of his life his burden of poverty was lightened, and he enjoyed a twilight time of repose and contentment. From these last years came the autobiographical fragments which he gave to the world as *The Private Papers of Henry Ryecroft.* This is an author's sketch-book, full of descriptions of nature, observations of English life, and the thoughts of a ripe and humane scholar on his books. The topics are in the form of short essays without titles, grouped in four divisions corresponding with the seasons of the year. Gissing's style is sensitive and harmonious, and his book is such a quiet, companionable volume as a man may love. (Everyman; Modern Library.)

GOETHE, JOHANN WOLFGANG VON 1794–1832

FAUST, PART I

The prologue of Goethe's great dramatic poem is laid in Heaven. Mephistopheles, the spirit of denial, sneers at the spiritual impotence of man, and boasts that he can lure Faust, the servant of God, into mortal sin. God gives him leave to undertake the experiment, but phophesies that though Faust may often fall, in the end his character will be ennobled by his trials. Part I of the drama shows how Mephistopheles seeks to win Faust to satisfaction with sin by gratifying every sensual appetite. The old scholar has lost his zest for life; Mephistopheles restores his youth, and obtains him success in love with the beautiful Margaret. When that love ends in tragedy, the fiend attempts to drown Faust's recollection in the wild debauch of the witches' festival. The heroine, Margaret, is an unspeakably pathetic character. Overwhelmed by the evil which attends Faust's courtship, in the end she is purified by sin and suffering, and thus points to the like conclusion of Faust's own story in Part II of the drama. (Riverside, tr. Bayard Taylor; Everyman, tr. Latham; Bohn, tr. Swanwick; Houghton Mifflin, tr. Taylor.)

GOLDSMITH, OLIVER 1728–1774

THE VICAR OF WAKEFIELD

Dr. Primrose, the benign country clergyman, is superbly characterized in this intimate novel. He has many vicissitudes, some frankly humorous, others genuinely pathetic, but his serene disposition copes successfully even with the elopement of his daughter and an unprincipled but high-born scoundrel. Goldsmith has admirably caught the

atmosphere of eighteenth century rural England, especially in his vivid drawings of its interesting character types. (Globe; Modern Readers'; Oxford; World's Classics; Everyman; Nelson.)

THE DESERTED VILLAGE

In a descriptive poem of wide popularity, Goldsmith pictures the Irish village of Auburn and its inhabitants, both before and after its desertion. He plays upon the reader's sentiments in showing first the happy, active village, which, because of their English landlord's oppression, the citizens were forced to vacate, and then its desolate ruins. (Oxford; Everyman.)

SHE STOOPS TO CONQUER

The fact that twentieth century audiences and readers enjoy *She Stoops to Conquer* fully as much as did those of the eighteenth century, shows conclusively that it is one of the greatest comedies written in English. The comic appreciation arises from more than humorous dialogue and eccentric characterizations, for, although we laugh at the people of the drama, our genuine affection for most of them greatly enhances our enjoyment. The plot deals with a bashful hero who is finally betrothed to the heroine by means of an unusual misunderstanding. (*Types of English Drama 1660–1780;* Riverside; Oxford; Everyman.)

GRAHAME, KENNETH 1859—

PAGAN PAPERS

These are essays on the enjoyment of life. Frequently deliberately trifling in manner, they savor nevertheless of the finest and rarest experiences that life vouchsafes. Kenneth Grahame rescues some fragments of the Golden Age even from the hard estate of manhood. Their brevity, their urbane humor, and their lyrical tone commend these sketches to the browsing reader. Especially they should appeal to the lover of Stevenson.

THE GOLDEN AGE

The Golden Age is the time of childhood. These sketches recount the untroubled lives of five English children, brothers and sisters, at play and at study in a quiet countryside, with passages of poetic description, and recurring flashes of tender humor. The author has caught the child's point of view, and with marvelous fidelity he describes the relations of the children among themselves and to their elders, the Olympians. It is hardly a children's book, since its charm lies in its power to awaken in the reader memories of his own lost Golden Age. (Dodd, Mead; Sun Dial Library, Garden City.)

GRAY, THOMAS 1716–1771

POEMS

Gray's place among English poets is high and serene, but his reputation rests on hardly more than a score of poems. The "Elegy Written in a Country Churchyard" would alone suffice to give him immortality. The "Eton College Ode" and "The Bard" are perhaps his only other poems which have enjoyed a wide popularity, but everything that he wrote shows a refined imagination and fastidious workmanship. "On the Death of a Favourite Cat" is one of the most delightful occasional pieces in the language. Gray mediates between the conventional restraint of the neo-classic school of Pope and the greater lyric freedom of the romantic school of Wordsworth. Suggested: "On the Spring"; "On the Death of a Favourite Cat"; "On a Distant Prospect of Eton College"; "To Adversity"; "The Progress of Poesy"; "The Bard"; "The Fatal Sisters"; "The Descent of Odin"; "Sonnet on the Death of Mr. Richard West"; "Elegy Written in a Country Churchyard." (Oxford; Everyman.)

GREEN, JOHN RICHARD 1837–1883

A SHORT HISTORY OF THE ENGLISH PEOPLE

In his *Short History of the English People* Green sought first to trace the social development of England. He therefore placed less stress on rulers and wars, and more on the gradual rise of the great middle class to a national consciousness and to political power. The historian aimed at absolute impartiality in his judgments, and by a conscientious examination of all the source-materials available, he achieved a remarkable freedom from error. The work is only comparatively short, but it is thoroughly readable, although Green never sacrificed his central purpose for a momentary dramatic effect. Some of the most interesting sections are those which summarize the literary history of the epochs. (American Book Co.; Everyman 2 vols.)

GREGORY, ISABELLA AUGUSTA, LADY 1859—

CUCHULAIN OF MUIRTHEMNE

Cuchulain, champion of the men of Ulster, is the hero of the older heroic cycle of Irish legend. In his seventh year he defeated all the boys of the king's court, and when he early took arms he became the greatest warrior of Conchubar's Red Branch. The mighty deeds of Cuchulain are related with a heroic and often grotesque exaggeration, which is the leading characteristic of old Irish saga. There are many episodes, the most famous being that of Deirdre the fair, Lady Greg-

ory has gathered together the widely variant versions of these ancient tales, dating from before the twelfth century, and has fitted them together so that they make a fairly straightforward acount of Cuchulain's life and death. More than this, she has re-told the story in that beautiful language which is the heritage of her people. (Scribners.)

SEVEN SHORT PLAYS: "Spreading the News"; "Hyacinth Halvey"; "The Rising of the Moon"; "The Jackdaw"; "The Workhouse Ward"; "The Travelling Man"; "The Gaol Gate."

The one-act plays of this collection present seven sketches of Irish life and character by a leader of the Celtic Renaissance. Lady Gregory sincerely strives to depict the Irish people of the humble classes as they really are—shifty, pugnacious, and complaining, on the one hand, and on the other, warm-hearted, sentimental, imaginative, and humorous. The mingled strands of the Irish temperament are amusingly illustrated by "The Workhouse Ward," in which two old paupers who have been lifelong enemies find themselves inseparable in their misfortunes. "The Rising of the Moon" displays the national sentiment of patriotism, by appealing to which a political agitator with a price on his head persuades a policeman to aid him in escaping from Ireland. (Putnam.)

GRIMM, JACOB 1785–1863 & WILHELM 1786–1859

HOUSEHOLD TALES

The Brothers Grimm collected these tales from the humble peasant-folk of Germany. They zealously preserved the traditional features of each one as it was received from the narrators, and they had no thought of adding an extraneous literary polish. The *Household Tales* soon traveled beyond the borders of Germany, and they now belong to the whole world. Here one may find such universal favorites as "Hänsel and Gretel," "Little Red Riding Hood," "Snow-White," and a host of others. These stories have long been relegated to the nursery, but it should never be forgotten that they were not children's tales at first, but the imaginative lore of a primitive people. (Oxford; Everyman; Nelson.)

HAKLUYT, RICHARD 1552?–1616

THE PRINCIPAL NAVIGATIONS, VOYAGES, TRAFFIQUES, AND DISCOVERIES OF THE ENGLISH NATION

Hakluyt's *Voyages* is a contemporary collection of stirring adventures of the Elizabethan sea-dogs. In the very midst of the most exciting time of English history, the editor was indefatigable in gathering together accounts of the heroic deeds by land and by sea of such

worthies as Hawkins, Frobisher, Drake, Gilbert, and Raleigh. One of the best known stories is the last fight of the *Revenge* off the Azores, and there are many of the like. The *Voyages* are not likely to be read through, but they are good to browse in, and read at random as the page attracts. (Everyman 8 vols.; Oxford University Press, selected narratives.)

HAMSUN, KNUT 1859—

GROWTH OF THE SOIL

With unquenchable pioneering spirit, Isak laid out a small farm in a remote Norwegian wilderness. Gradually and laboriously he and his wife, Inger, increased their holdings, their live stock, and their wealth, until they realized their most cherished ambitions. Several domestic tragedies, notably a startling case of infanticide, temporarily halted the unfolding growth of this soil, but the discovery of copper in Isak's vicinity and a general prosperity spurred on its development. The novel's progress is undoubtedly slow, and its subdued plot has comparatively little action; the characters are clearly presented, however, and the drama of the frontier farmer is truly heroic in its development. (Knopf, tr. W. W. Worster.)

HARDY, THOMAS 1840–1928

FAR FROM THE MADDING CROWD

Far from the Madding Crowd is a comparatively pleasant tale, for Hardy, although tragic elements frequently predominate in it. It concerns a fickle woman, Bathsheba Everdene, and her three suitors: the shepherd Gabriel Oak, farmer Boldwood, and the philandering and selfish soldier, Sergeant Troy. Gabriel, the hero, is a strong and sympathetic character, who, in spite of his serious reverses, stands firm among the tragedies which destroy his rivals for the hand of Bathsheba. The faithfully and humorously delineated rural types give the firm impress of reality to the story, and relieve its melodramatic quality. (Modern Classics; Harpers.)

THE RETURN OF THE NATIVE

The plot, characters, and setting of this book are representative of Hardy's gloomy mood. Clym Yeobright and his mother, Wildeve and Eustacia Vye, Diggory Venn and Thomasin are all excellent characterizations, but the oppressive background of Egdon Heath has entered their spirits, and the plot has the same elements of constant depression as the setting. A reader who does not object to a rather slow plot development will find the book exactly to his taste, and anyone would enjoy the highly dramatic scenes which occur throughout this realistic study of life on the barren moors of southern England.

(Modern Readers'; Modern Student's; Modern Library; Modern Classics; Harpers.)

TESS OF THE D'URBERVILLES

An intensely powerful novel, full of the essence of tragedy, is this history of Tess Durbeyfield. She is beguiled by a typically dissolute villain, and her illegitimate child dies in tragic circumstances; the most crushing blow comes to her later, however, when she nobly tells her lover, Angel Clare, of this sad experience, and he, enslaved to conventions, renounces her. It is really a masterpiece of fatalistic tragedy, working inexorably to an overpowering conclusion. (Modern Classics; Harpers.)

HARRIS, JOEL CHANDLER 1848–1908

UNCLE REMUS, HIS SONGS AND HIS SAYINGS

The perennial popularity of these simple and humorous folk-tales is well deserved. Uncle Remus, the lovable negro servant of the Old South, is a story-teller of consummate skill, and his rambling narratives of Brer Rabbit and the other animal characters will charm even sophisticated readers. In Uncle Remus, Joel Chandler Harris has perpetuated the wisdom and humor, the poetry and truth of the Southern negro. (Appleton.)

HARTE, FRANCIS BRET 1839–1902

THE LUCK OF ROARING CAMP, AND OTHER SKETCHES

Rarely has there been a more effulgently colorful setting for fiction than California during the gold rush of 1849. Its vividly contrasted poverty and riches, its squalor and lavish living, its immorality and hard work, its populace drawn from every conceivable social stratum, form perfect material for a skillful short-story writer such as Bret Harte. His tales of these thrilling times blend pathos, humor, and excitement in the exact proportions to make eminently popular reading, and for a picture of this unique chapter in American history the book is unsurpassed. (Modern Readers'; Houghton Mifflin.)

HAUPTMANN, GERHART 1862—

THE WEAVERS

The starving condition of a group of underpaid German weavers is the central situation of this tragic drama. With its striking mobs and cruel capitalists, with its pathetic broken-down old weaver and eloquent young labor-leader, this presentation of the constant struggle between Capital and Labor is powerfully handled by one of the leading German dramatists. (*Chief Contemporary Dramatists, First Series,* tr. Morison; Viking Press, tr. Ludwig Lewisohn.)

THE SUNKEN BELL

Hauptmann's poetic drama symbolizes the strife between an artist's creative impulses and his human obligations. Heinrich, the bell-founder, has cast a fine bell. As it is hauled through the forest, the wood-sprites cause the wagon to break down, and the bell crashes into the lake. Heinrich, half dead from grief, is rescued by the nymph Rautendelein. For her love the master deserts his wife and children, and with her help he sets about making a wonderful new bell. In this work the artist finds himself at the summit of his powers. But the pastor induces Heinrich to return to his deserted family, and when he comes again to the forest it is to receive the cup of death from the sorrowful Rautendelein. The symbolism of the drama may be found cloudy, but its poetic beauty, dependent in large measure on German folk-lore, is sure in its appeal. (Viking Press, tr. Ludwig Lewisohn; Doubleday, Doran, tr. Meltzer.)

HAWTHORNE, NATHANIEL 1804–1864

THE SCARLET LETTER

Hawthorne's masterpiece gives an accurate and vivid picture of Puritan New England, showing the colonists' narrow religious life, their superstitions, and their cruelties. Hester Prynne is the outstanding character; found guilty of adultery, she has been sentenced to wear a scarlet A on her bosom. She bears her shame with great fortitude, refusing to disclose the name of her child's father, and by suffering attains a fixed nobility of character, while the two men who have wronged her, her husband and her lover, undergo inevitable degeneration. (Modern Readers'; Modern Student's; Riverside; Everyman; World's Classics; Nelson; Houghton Mifflin.)

THE HOUSE OF THE SEVEN GABLES

With a grim New England setting, and with characters who are interesting through eccentricities instead of human qualities, *The House of the Seven Gables* is a powerful but slightly depressing novel. The story deals with the waning fortunes of the Pyncheon family, which consists of the innocently imprisoned Clifford, of the sour old maid Hepzibah, of their hypocritical cousin Judge Pyncheon, and of another relative, the young and wholesome Phoebe, whose love affair strikes almost the only cheerful note in the novel. Hawthorne shows his skillful ability to present unpleasant people, and readers who enjoy an occasional dash of pessimism will find the novel well worth reading. (World's Classics; Everyman; Nelson; Houghton Mifflin.)

THE MARBLE FAUN

Hawthorne's careful study of everything pertaining to Rome has been so successful and vivid that *The Marble Faun* may be used al-

most as a guide-book to the city. But this magnificent local coloring, especially interesting to those who are familiar with Rome, serves only as an impressive background for the novel. Its plot deals in a highly original manner with the ennobling effect of a crime upon a completely care-free Italian youth, the "faun" Donatello. The characterizations at times border on the fantastic, but they are always convincing. (Everyman; Bohn; Houghton Mifflin.)

TALES

These short-stories, undisputed masterpieces of American literature, vary in subject-matter, but in tone, style, and unity of effect they are remarkably similar. There are sketches of New England history and legend, as "The Maypole of Merry Mount"; moral allegories, as "The Minister's Black Veil"; and pure phantasies, as "Feathertop". Hawthorne's manner is subdued and melancholy; his thought dwells on moral problems, to which his Puritan ancestry predisposed his mind. His original contribution to literary art is the creation of a wistful, other-worldly beauty, in a pure and somewhat formal diction. Suggested: "The Gray Champion"; "The Minister's Black Veil"; "The Maypole of Merry Mount"; "The Gentle Boy"; "David Swan"; "The Hollow of the Three Hills"; "Dr. Heidegger's Experiment"; "The Birthmark"; "Young Goodman Brown"; "Rappaccini's Daughter"; "Feathertop"; "The Artist of the Beautiful"; "Ethan Brand"; "The Great Stone Face." (Houghton Mifflin; Everyman; Oxford; World's Classics.)

HAZELTON, GEORGE C. & BENRIMO, J. HARRY

THE YELLOW JACKET

The Yellow Jacket, first produced in 1912, is "a Chinese play done in a Chinese manner." The plot is more or less typical of the classic drama of the East, and is itself imaginative and charming. Wu Sin Yin, governor of a province, plans to destroy his first wife and her child, Wu Hoo Git. The child is saved, however, and when he comes to manhood he goes in search of his ancestors. All imaginable difficulties are thrown in his way by his rival, Wu Fah Din, but Wu Hoo Git surmounts them all, and wins the Yellow Jacket, the badge of office, which is his rightful inheritance. The play is turned into a mirth-provoking comedy by placing exaggerated emphasis upon Chinese theatrical convention. The real hero of the play is the property man, who moves through every scene. *The Yellow Jacket* becomes an impression of Chinese drama as seen through unfamiliar and somewhat irreverent Western eyes. (*Chief Contemporary Dramatists, Second Series.*)

HAZLITT, WILLIAM 1778–1830

ESSAYS

Hazlitt was intimately acquainted with the technique both of painting and of writing. What is more, he possessed taste in addition to knowledge. He had an intuitive perception of the best in art and letters, and he was able to communicate his own enthusiasm with undiminished force in his critical and appreciative essays. This quality of enthusiasm, or gusto, together with purity of taste, distinguish the critic. He is master of perhaps the most perfect style among English essayists. One notable feature of this style is the immense amount of quotation which it holds in solution. Hazlitt was also a man of the world, and was able on occasion to drop his bookish airs and write with colloquial ease and vigor. His prose, therefore, is of extraordinary flexibility and range. Suggested: "My First Acquaintance with Poets"; "On the Pleasure of Painting"; "On the Conversation of Authors"; "On Going a Journey"; "On Reading Old Books"; "On Living to One's-Self"; "The Fight"; "On the Pleasure of Hating"; "On the Feeling of Immortality in Youth"; "On the Fear of Death." (Modern Readers'; Modern Student's; World's Classics; Ginn.)

HEARN, LAFCADIO 1850–1904

GLIMPSES OF UNFAMILIAR JAPAN

Lafcadio Hearn went to Japan with an open mind. He wished to understand the people, their customs, religions, traditions, and arts. He was a close observer, and he was fortunate in enlisting the services of able native interpreters. In these glimpses we are able to look upon Japan through sympathetic Occidental eyes, at the same time receiving a clear account of the meaning of things Japanese to the Oriental mind. Hearn is equally successful in describing things great or small; the fascinating contents of a toy-shop, or the majestic sacred mountain Fujiyama. (Houghton Mifflin 2 vols.)

HEIDENSTAM, VERNER VON 1859—

THE CHARLES MEN

The heroic figure of Charles XII of Sweden unites this series of narrative sketches into something very like a prose national epic. We witness the meteoric rise of the young warrior in the early years of victory, and we relentlessly follow the downward path traced after Peter the Great's decisive victory at Poltava in 1707. The theme of these stories, however, is not so much the genius and the failings of Charles, as of the Swedish people, to whom he gave their greatest

glory and their greatest misery. Verner von Heidenstam in 1916 was awarded the Nobel Prize for Literature. (American-Scandinavian Foundation 2 vols., tr. Charles Wharton Stork.)

HENDRICK, BURTON J. see PAGE, WALTER HINES

HENRY, O. (WILLIAM SIDNEY PORTER) 1862–1910

THE FOUR MILLION

SELECTED STORIES FROM O. HENRY

The twenty-five short-stories of *The Four Million* are all sketches of New York City life. O. Henry fixes his attention upon the vast majority who are outside the charmed circle of the "Four Hundred." No one is better able to feel the humor and pathos, the joys and sorrows of the dwellers in flats and tenements and hall bedrooms, of clerks and waitresses, of policemen and drifters. These and a score of other city types are the people he knows and loves. All of these stories are briefly and swiftly related, and there is an unexpected turn at the very end which is O. Henry's hallmark. Most of them are humorous, but in this collection the author reached the truest pathos which he was to attain, in such sketches as "The Gifts of the Magi" and "An Unfinished Story."

The *Selected Stories* edited by C. Alphonso Smith, O. Henry's biographer, contains also twenty-five sketches, including seven from *The Four Million*. These "represent O. Henry's chief regional interests, his favorite themes, his varying technique, his humor and pathos, and the four distinctive phases of his career." In Professor Smith's admirable choices the more permanent qualities of the author are seen to advantage. (Doubleday, Doran.)

HERGESHEIMER, JOSEPH 1880—

JAVA HEAD

The scene of *Java Head* is Salem, Massachusetts, in the days of sailing ships and the China trade. Jeremy Ammidon, a retired sea-captain, has two sons: William, for whom his father has a kind of contempt because he is a landsman and has introduced new methods into the business, and Gerrit, who has been long absent on a cruise. When Gerrit returns, his family is struck with dismay to learn that he has brought back with him a Manchu lady, Taou Yuen, as his wife. She is received in Salem with mingled curiosity and hostility; only one person, the degenerate Edward Dunsack, has even the most superficial understanding of her native environment. On the introduction of this exotic and pathetic figure, the forces of tragedy gather, and move swiftly to a gripping dénouement. (Students' Library of Contemporary Fiction, Knopf; Knopf.)

HERODOTUS, 484?–425? B. C.

THE HISTORY OF THE WORLD

Cicero referred to Herodotus as the father of history, and indeed his vast account of the world was the first attempt in this field. He lived during the Golden Age of Greek culture, shortly after the crushing defeats of the Persians at Marathon and Salamis; and during his extensive travels through Greece, Asia Minor, and Egypt, he gathered material from all sources for his history. Herodotus' statements are sometimes not accurate, nor is his judgment always reliable; but his accounts of these stirring times, his naïve descriptions of the countries and races he saw, his artless digressions, and his many interesting anecdotes should give a valuable background to all students of the classics or ancient history. Other readers with a taste for the unusual will undoubtedly enjoy random reading in Herodotus. (Everyman 2 vols, tr. George Rawlinson; Bohn Standard, tr. Cary.)

HEWLETT, MAURICE 1861—

THE FOREST LOVERS

Romance, adventure, enchantment, and love are the dominant elements of this novel. Set in mediaeval France, it concerns the marriage and subsequent love of Prosper le Gai and Isoult la Desirée, and carries them through many fantastic and exciting adventures in the mysterious forest of Morgraunt. It is decidedly light reading, but there is a guileless quality in the writing, somewhat similar stylistically to the true mediaeval romances, which supplies color and an unusual relish for the romantic reader interested in the age of chivalry. (Scribners.)

HOLMES, OLIVER WENDELL 1809-1894

THE AUTOCRAT OF THE BREAKFAST TABLE

In a Boston boarding house lives a group of people representative of many classes and tastes. Their breakfast table conversation, monopolized by the author in his own person, is the setting for a series of charming informal essays on various subjects, which includes also Holmes's best poems, such as "The Chambered Nautilus" and "The Wonderful One-Hoss-Shay." The author is renowned for his pleasant humor and gentle human touches, qualities which are largely responsible for the book's deserved popularity. (Modern Readers'; World's Classics; Everyman; Houghton Mifflin.)

HOMER

ILIAD

ODYSSEY

As the greatest epics and the oldest poems, these Greek masterpieces belong on all reading lists. The *Iliad* deals with the Trojan War, choosing the episode of Achilles' wrath against Agamemnon, which turned the tide of victory against the Greeks until Achilles, returning to the field, vanquished the Trojan champion Hector. The *Odyssey* is concerned with the wanderings of Odysseus, or Ulysses, whom varied misfortunes delay for ten years on his homeward journey after the fall of Troy. Full of adventure, characterization, and the spirit of primitive Greek civilization, these epics probably retain more of their original spirit in the prose translations recommended than in other English versions. (*Iliad:* Macmillan, prose tr., Lang, Leaf, and Myers; World's Classics, metrical tr. Alexander Pope. *Odyssey:* Macmillan, prose tr. Butcher and Lang; Riverside, prose tr. George Herbert Palmer.)

HOPE, ANTHONY (SIR ANTHONY HOPE HAWKINS) 1863—

THE PRISONER OF ZENDA

The Prisoner of Zenda is a well told romance, teeming with impossible adventures, passionate love, and quixotic characters, and set in the mythical kingdom of Ruritania. The plot hinges on the identical appearance of an Englishman, Rudolf Rassendyll, and his distant cousin, the worthless King of Ruritania, and the story narrates the adventures which befall Rassendyll while he is impersonating the King with such accuracy that he is about to marry the royal fiancée when. . . . But inasmuch as the romatic plot is decidedly "the thing" in this book, it should not be spoiled for the slightly sentimental adventure lover who reads it. Further Ruritanian intrigues are related in the sequel, *Rupert of Hentzau.* (Henry Holt.)

THE DOLLY DIALOGUES

The Dolly Dialogues have often been imitated, but their admirers will scarcely admit that they have been rivalled. They are brief conversations, dealing with the personalities of a small group of English ladies and gentlemen of high social rank, reported by one of themselves. They are not dramatic; the occasions which give rise to the dialogues are of the most trivial nature, and the talk is deliberately trifling. The recurrent theme is the doings of the capricious and irresistible Miss Dolly Foster, later Lady Mickleham. Perhaps the greatest charm of the book is the effortless ease with which the gay and careless repartee flows from the author's pen. (London, Harrap or Methuen.)

HOUSMAN, ALFRED EDWARD 1859—

A SHROPSHIRE LAD

LAST POEMS

These two thin volumes represent the poetical output of one of the most sensitive and meticulous contemporary men of letters. If Housman is a minor poet, it is because his genius does not express itself in a variety of moods and forms. He writes in the simplest lyric measures, and the persistent tone is that of gentle but hopeless melancholy. Housman's fatalism and pessimism are complete, but so is his acceptance of the lots of human life. And so poignant a joy in beauty is expressed in these verses that their sad philosophy loses half its pain. (Henry Holt.)

HOWELLS, WILLIAM DEAN 1837–1920

A MODERN INSTANCE

A dissolute journalist, Bartley Hubbard, and his jealous wife are the leading characters of this grim psychological novel. Their unhappy marriage, leading to attempted divorce and tragedy, realistically typifies many cases of incompatibility. Neither the characters nor their actions are pleasant, but the depth of Howells' analysis is so startlingly powerful that realists must admire this vivid piece of writing. (Riverside; Houghton Mifflin.)

THE RISE OF SILAS LAPHAM

The novel opens with Colonel Lapham as a Boston millionaire of the eighteen-seventies, his fortune resting on a lucrative paint business that he has developed. He, his wife, and his two daughters admirably represent the unobjectionable *nouveau riche* type, as they buoy up a social inferiority complex with the thoughts that Lapham is worth a million, and that he alone is responsible for his great success. Two themes alternate in holding the reader's attention: the first concerns the unusual courtship of one of the daughters by the scion of a distinguished Boston family; and the second deals with Lapham's business affairs and his "rise," which becomes wholly spiritual, rather than material, as the novel progresses. Howells frequently places his characters in difficult situations, but he always saves them, with credit to themselves and to his own fine ability as a realist. (Riverside; Houghton Mifflin.)

HUDSON, WILLIAM HENRY 1862–1922

GREEN MANSIONS

The luxuriant forest of the Orinoco valley forms a glamorous setting for this adventurous and tragic romance. Hudson has made the back-

ground as vivid a part of this novel as the exciting love story dealing with Abel and the mysterious "bird-girl," Rima. Although the story is fanciful and melodramatic, it is so exquisitely constructed in all its details that it is recognized as one of the masterpieces picturing the tropics. (Students' Library of Contemporary Fiction, Knopf; Knopf; Modern Library.)

FAR AWAY AND LONG AGO

Hudson has here written a history of his early life on the illimitable pampas of the Argentine, and he closes the account with his departure for England in his middle 'teens. The South American background, with its gauchos and guerrillas, is thoroughly interesting, but the book will probably disappoint those who expect the thrilling adventures so often associated with frontier life. Even as a boy, Hudson seems to have been a mystic philosopher and an ardent nature lover; beautiful descriptions of birds and trees, then, and a variety of philosophical thoughts form a large part of the book. It is perhaps wise to make Hudson's acquaintance through *Green Mansions;* if the friendship starts auspiciously, it will surely ripen through the intimacy and penetration of *Far Away and Long Ago.* (Dutton.)

HUGHES, THOMAS 1822–1896

TOM BROWN'S SCHOOL DAYS

The term "public school" has different meanings in England and in America, for the public school Rugby, which Tom Brown attends, is one of the oldest and finest of British private preparatory schools. Thomas Hughes gives a vivid picture of the work and play, of the methods of instruction, the sports, the "fagging," and the school's social structure, all quite unlike the attributes of an American prep school. Tom Brown begins at the bottom, as a green and homesick first-year man, but when the book closes he is the leading spirit of Rugby and ready to enter the university. His later career is described in *Tom Brown at Oxford.* (Oxford; Everyman; Treasury; Macmillan; Nelson.)

HUGO, VICTOR 1802–1885

NOTRE DAME DE PARIS

The gorgeous cathedral Notre-Dame of Paris almost seems to be one of this novel's leading characters, so carefully is it described and so frequently is it used for many dramatic details in the plot. But besides a real acquaintance with the cathedral, the reader will obtain thorough familiarity with the quaint Paris of the fourteenth century. Hugo has presented the setting and the main events of Louis XI's reign with historical accuracy; the plot, however, is more romantic.

Quasimodo, a repulsively crippled bell-ringer, and the beautiful heroine Esmeralda figure in many well told adventures which seem to be motivated by a cruel fate, until finally the thrilling and tragic climax ends the action of this excellent story. (Everyman; Nelson; Little, Brown.)

LES MISÉRABLES

This magnificent novel deals with the life of Jean Valjean, a poor peasant who is condemned to many years in the galleys for a minor and humanitarian crime. The life of appalling hardships warps his whole personality until a certain Christ-like bishop saves him from further punishment. His life goes on, haunted by memories of his past, but characterized by great humanity to all, especially to his ward, Cosette. In addition to a superb character delineation of the hero, Hugo has vividly narrated many exciting events such as the Battle of Waterloo, and has brilliantly described nineteenth century Paris. Although the novel is long, the action rarely drags because the author has used such a variety of material. (Everyman 2 vols, tr. Wilbour; Nelson 2 vols.)

HUXLEY, THOMAS HENRY 1825–1895

LAY SERMONS

Huxley's fame is based on both his literary and his scientific ability; his two extraordinary talents are strikingly present in the collection of fifteen essays and lectures which he called *Lay Sermons*. Several of them are on scientific subjects, and the great naturalist was highly successful in explaining to the layman such things as the composition of a piece of chalk and the geological structure of the ocean's bottom. In other essays he vigorously defends Darwin's theory of the origin of species and energetically presents his ideas on science as part of one's liberal education. (Everyman 2 vols.; Appleton.)

IBSEN, HENRIK 1828–1906

PEER GYNT

Peer Gynt is a long poetic drama narrating the life of a Norwegian peasant lad who dreams of achieving great things, which come to naught, because he lacks moral stamina, and acts only on the spur of the moment. His life is an endless series of compromises; fatally he seeks to attain his ends always by roundabout. He undergoes many fantastic adventures in many parts of the world, which at last return him to his boyhood home a broken old man. All his life he has boasted that in all vicissitudes of fortune he has preserved his individuality, has been himself, but in the end he learns that the real Peer has been the ideal image cherished in the heart of his faithful sweetheart, Solveig. (Scribners, tr. William & Charles Archer.)

A Doll's House

Few modern problem plays have been so discussed as *A Doll's House*. Nora Helmer, the doll, has been petted and indulged, but she has had no opportunity to learn personal responsibility. Some years before, she has committed a forgery, in order to send her husband to Italy for his health. Nora feels that she has done a wholly praiseworthy act, and when Helmer discovers her crime and abuses her for it in a strain of petty egotism, she realizes that there has been something wrong with their wedded life. Since they have failed of a complete understanding, Nora leaves her husband, declaring that she never will return unless some wonderful thing shall change them both. Ibsen's play aims to settle no problem of marriage, but merely to suggest certain obvious failures. (Modern Readers'; Modern Library; Scribners, tr. William Archer.)

The Wild Duck

Old Werle is a conscienceless but respectable rascal, who has ruined his business partner, Lieutenant Ekdal, and has married off his mistress to Ekdal's son, Hialmar. Hialmar is a lazy and sentimental poseur, who is devotedly served by his wife and the child, Hedwig, who he thinks is his own. The little family circle is happy in its illusions. Into it comes Old Werle's son, Gregers, an idealist without common-sense. He insists on revealing to Hialmar the truth about his wife and her child, and when the outraged romanticist declares that he will cast them off, Gregers persuades Hedwig to sacrifice her pet duck, which she loves best of her little possessions, to win back Hialmar's love. Irreparable tragedy is the result of Gregers' unintentionally mischievous suggestion. *The Wild Duck* abounds in fascinating characters, whose actions are in themselves interesting, apart from enforcing the moral of mistaken idealism which Ibsen wished the play to serve. (Modern Readers'; Modern Library; Scribners, tr. Mrs. Francis E. Archer.)

Hedda Gabler

In Hedda Gabler Ibsen portrays an absolutely self-centered and unfeeling woman. She has married George Tesman, a pedantic scholar, without loving him. In what seems to her the unendurable monotony of her life, she amuses herself cruelly by seeking to bring Eilert Lövborg, a former suitor, again under her power. In his ruin, however, she falls under the equally unscrupulous power of Judge Brack, and to escape from the desperate situation she commits suicide. This is distinctly an unpleasant play; hardly an admirable character is presented. Yet the dramatist achieves a tragic intensity in his situation which challenges the reader to thought. (Modern Readers'; Modern Library; Scribners, tr. Edmund Gosse & William Archer.)

THE MASTER BUILDER

Master Builder Solness is a thoroughly selfish individualist, who by sheer force of will has risen to the height of his ambition. By success he has lost his happiness, and he feels that he is mocked by the Higher Powers. Particularly he fears the younger generation; at the same time he is irresistibly drawn to it. One day, youth, in the person of Hilda Wangel, knocks at his door, reminding him of a promise made ten years before. Hilda takes a malicious pleasure in fascinating Solness. In his youth he could climb as high as he could build, but now he is made dizzy by heights. Hilda persuades him to climb the tower with which he has topped his new house, and he falls to his death. The play is a mixture of realism and symbolism, the latter not always very clear. Certain themes, such as the strife between youth and age, between man and woman, may be followed through the play. The doubtful matters that remain by no means will harm the reader's interest in the piece. (Modern Readers'; Modern Library; Scribners, tr. Edmund Gosse & William Archer.)

IRVING, WASHINGTON 1783–1859

A HISTORY OF NEW YORK, BY DIEDRICH KNICKERBOCKER

When Irving was a young man, New York still retained many traces of its Dutch origin. Under the *nom de plume* of Diedrich Knickerbocker he published a burlesque account of the settlement of Manhattan Island and the Hudson Valley. In this work real historical events and figures are treated freely and ludicrously. The stolid, unprogressive Dutch burghers, and especially their governors, are gloriously made fun of. The witty irreverence delights modern readers almost as much as it shocked the book's first audience. (American Authors; Putnam.)

THE SKETCH BOOK

In *The Sketch Book* Irving records the impressions of an American sojourner in the mother country. He describes the enthusiasm with which he visited the national shrines, such as Westminster Abbey and Stratford-on-Avon. He describes also the pleasure he derived from excursions in rural England. There is a detailed account of Christmas festivities at Bracebridge Hall, whose inhabitants strongly suggest Sir Roger de Coverley and his friends. In this volume are found Irving's immortal tales, "Rip Van Winkle" and "The Legend of Sleepy Hollow." At the time of its publication *The Sketch Book* was the most notable work yet produced by an American author. It remains a classic. (Modern Readers'; World's Classics; Everyman; Putnam.)

JACKSON, HELEN HUNT 1831–1885

RAMONA

The sad story of Ramona is charged with the romantic glamour of Spanish California. Mrs. Jackson has been highly successful also in presenting the hard truth of racial antipathies, from which spring all the cruel wrongs suffered by Ramona and Alessandro, her Indian lover. The white race as a whole is the villain of the novel, and the reader's sympathies are entirely with the oppressed Indians from whom everything was taken by thoughtless, avaricious settlers. (Little, Brown.)

JACOBS, WILLIAM WYMARK 1863—

MANY CARGOES

The short stories in *Many Cargoes* are all humorous tales of English sailors. No exciting adventures, no moving incidents or characterizations are found in them, and they are decidedly light reading. Jacobs' bluff sense of humor, which has no mixture of subtlety or sarcasm, is always present in the dialogue and plot of his stories, whether they deal with puerile tricks played on the captain or the attempt to lure a sea-serpent into New York harbor. (Stokes.)

JAMES, HENRY 1843–1916

THE AMERICAN

The original style developed by Henry James is objectionable to some readers because it is featured by digressions, minute analyses of emotions, and painstakingly detailed descriptions. Those who have no prejudice against it, however, will be interested in the story of Christopher Newman and Madame de Cintré. He is an uncultured American, travelling in Europe, she, an exotic member of the French nobility. Their very different personalities lead not only to love but to many dramatically told incidents involving Madame de Cintré's aristocratic family. (Riverside; Houghton Mifflin.)

DAISY MILLER

The contrast between an ordinary American family in which the children, Daisy and Randolph Miller, absolutely disregard their mother's discipline, and the customary European family in which children are ruled with iron-clad strictness, forms the basis for this novel's clever plot. James has developed it in a flawless realistic style, and even though the incidents and characterizations may be strange to a modern reader, they will surely interest him, if only for their skillfully ordered presentation. (Modern Readers'; Modern Library; Harpers.)

JOHNSON, SAMUEL 1709–1784

RASSELAS

Rasselas, Prince of Abyssinia, at length finds life in Happy Valley intolerably monotonous. He persuades his tutor, Imlac, to assist him in escaping into the great world, where he proposes to search for real happiness. At liberty, Rasselas observes every state of life, but he is unable to find that one to which happiness belongs. At length he concludes, with Imlac, that "human life is everywhere a state in which much is to be endured, and little to be enjoyed." Dr. Johnson's style is slow, majestic, and weighted with solemn thought. The story is little more than a vehicle for the author's moralizings, yet the book has continued deservedly popular. Its very brevity should save the reader from weariness. (Oxford University Press.)

JOINVILLE, JEAN, SIRE DE 1224–1319

THE CHRONICLE OF THE CRUSADE OF ST. LOUIS

Joinville was on intimate terms with King Louis IX of France (1214–1270) and with his Queen. He accompanied the King on his Crusade from 1248 to 1254, and sought to dissuade him from taking the cross a second time in 1270. Finally Joinville lived to see his lord's name added to the calendar as St. Louis in 1297. *The Chronicle of the Crusade of St. Louis* is one of the first French memoirs, as it is one of the most manly and pleasing. In his old age the author purposed to write a book of the words and deeds of St. Louis, in two parts. "The first part tells how he governed himself, at all times, according to the will of God and the Church, and for the good of his kingdom. The second part speaks of his chivalrous deeds, and of his great feats of arms." In the enthusiastic recital of the old warrior's memories a bright period of the Middle Ages with its great figures perpetually lives. (Everyman, tr. Sir. F. T. Marzials.)

JONSON, BEN 1572–1637

VOLPONE, OR THE FOX

This broadly humorous play is concerned with the simple and original scheme for increasing his wealth evolved by Volpone, an avaricious Venetian lord. Pretending to be slowly dying, he sends his servant Mosca to his three rich friends with a subtle hint to each that if he makes Volpone's last days happy by presenting valuable gifts, undoubtedly he will be the heir to all of Volpone's estate. The friends are as greedy as the schemer, and with excellent comic effect they eagerly invest all their wealth in this speculation. Finally Mosca turns traitor to his master, and justice is given to all the characters. (Everyman 2 vols.; *Chief Elizabethan Dramatists.*)

EPICOENE, OR THE SILENT WOMAN

The central figure of this farcical comedy is Morose, an eccentric misanthrope who detests noise or even sound of any kind. Naturally he is a fit target for such a humorous knave as Truewit, who is responsible for a series of comic tricks played on him. The climax comes when Morose is induced to marry Epicoene, whom he has thought to be literally a silent woman; after the ceremony, however, Epicoene violently breaks the previous muteness. An added final development is a complete and humorous surprise, both to the reader and to Morose. (Everyman 2 vols.)

THE ALCHEMIST

A popular type of Elizabethan drama was the farce in which a clever villain pulls the wool indiscriminately over the eyes of gullible bystanders. In this play, Subtle, the alchemist, assisted ably by his unscrupulous accomplices, usurps the house of Face's master, and bleeds the superstitious neighbors in return for the supposedly magical help he can give them, until the master's return abruptly and ludicrously ends the procedure. The humor is of the rough and ready type, but the modern reader will perhaps be more interested in the picture of this mediaeval pseudo-science as Jonson presents it. (Everyman 2 vols.; *Chief Elizabethan Dramatists.*)

KEATS, JOHN, 1795–1821

POEMS

Keats's poetry is that of a young man in love with beauty. His creed may be found in the concluding verses of the "Ode on a Grecian Urn." No poet has exceeded Keats in his perception of all forms of sensuous beauty, nor is there lacking their spiritual transformation. The dream of romantic love which is "The Eve of St. Agnes," the fairy vision of "La Belle Dame sans Merci," and the memory of the antique world in "Hyperion," are among the highest reaches of the poetic imagination. A handful of odes and sonnets testify to the young poet's perfect sense of form. Suggested: "On first looking into Chapman's Homer"; "On the Grasshopper and Cricket"; "When I have fears that I may cease to be"; "Isabella"; "Meg Merrilies"; "Bards of Passion and of Mirth"; "Hyperion"; "The Eve of St. Agnes"; "Bright star would I were steadfast as thou art"; "La Belle Dame sans Merci"; "Ode to Psyche"; "Ode on a Grecian Urn"; "Ode on Melancholy"; "Ode to a Nightingale"; "Lamia"; "To Autumn." (Cambridge; Modern Readers'; Oxford; World's Classics; Everyman; Globe; Bohn Treasury.)

LETTERS

Keats's letters were not literary exercises; they were friendly outpourings of himself to his brothers and intimate acquaintances. The style has the informality and vivacity of young men's conversation at its best. We prize this correspondence because it reveals unreservedly the ardent spirit of young Keats, his enthusiasm, imaginative insight, and devotion to beauty—temperamental gifts carried over into his poetry. An exception must be made in the case of the wild and foreboding letters to his fiancée, Miss Brawne, which may well be left unread. In the high spirits and playful tenderness of the letters to his younger sister Fanny we have the pleasantest of all pictures of the poet. (Cambridge.)

KINGLAKE, ALEXANDER WILLIAM 1809–1891

EOTHEN

The reader who finds books of travel to his taste will delight in *Eothen,* for it is original in both its material and its method of presentation. The author was one of the early English travellers in the Near East, and his descriptions of Constantinople, Cyprus, Damascus, and Cairo present these interesting localities and their picturesque inhabitants in a peculiarly vivid manner. Kinglake's thorough understanding of Eastern psychology enabled him to point out customs which he thought superior to those of the Occident. (Everyman; Nelson; Oxford University Press.)

KINGSLEY, CHARLES 1819–1875

HYPATIA

Alexandria in the fifth century of the Christian era preserved the last glories of the dying pagan culture. Here Hypatia, a beautiful and noble woman, lectured eloquently on the religious philosophy of the ancient world. Philammon, a young Christian monk from the upper Nile, comes to Alexandria and falls under the spell of Hypatia. The savage fanatic, Cyril, Bishop of Alexandria, long jealous of Hypatia's influence, causes her to be murdered, and Philammon sadly leaves the city and returns to the wilderness. Kingsley intended in his novel to exhibit modern religious abuses in old forms, but the propaganda in no way impairs the gripping story, nor the magnificent picture of ancient civilization which is its background. (Everyman; Nelson; Oxford.)

WESTWARD HO!

Until the defeat of the Spanish Armada in 1588, England's position as a leading European state was constantly threatened by Spain. There was continual hostility between the two powers, and Eng-

land found that her most profitable opportunities for injuring Spain consisted of raids on the newly settled and fabulously rich colonies of Central and South America. Kingsley has re-created with great success the atmosphere of Protestant Elizabethan England, and the consecrated fervor with which such men as Raleigh, Drake, or his own imaginary hero, Amyas Leigh, fought the Catholic Spaniards. A tragic love element is introduced to give further zest to the well told adventures of Leigh's troop in tropical America, and an exciting climax is reached in an account of the Spanish Armada. (Everyman; Nelson; Oxford.)

KIPLING, RUDYARD 1865—

THE JUNGLE BOOKS

Kipling's imagination and knowledge of natural history have combined to make this wonderfully fresh and interesting series of Indian animal stories. As a baby Mowgli had been mothered by a wolf, and he grew up in the midst of such animal neighbors as Kaa the python and Bagheera the black panther, living their lives, speaking their language, and thinking their thoughts. His adventures with these realistically presented animals make excellent reading for any who appreciate originality in adventure stories. (Doubleday, Doran.)

CAPTAINS COURAGEOUS

An imaginative reader can almost smell the cod and feel the rocking of a small fishing schooner as he reads this novel of the courageous Gloucester fishermen. Into the labors of this rigorous life, a rich man's pampered son, Harvey Cheyne, has suddenly been precipitated by falling overboard from a transatlantic liner and being rescued by the schooner's dory. The development of his character through hard work is skillfully presented, as is the interesting picture of life in the fishing fleets. (Doubleday, Doran.)

KIM

The glamorous cities, rivers, and mountains of northern India form a genuine element in this story as well as its magnificent setting. An unusual friendship arises between an Irish orphan, Kim, and an unworldly Buddhist priest; their trips throughout India and the complete knowledge of native life which Kim obtains make him a perfect candidate for the British secret service, and the climax of the novel comes in a Himalayan pass where he outwits a Russian spy. (Doubleday, Doran.)

PUCK OF POOK'S HILL

REWARDS AND FAIRIES

Two English children, Dan and Una, meet with Puck, the last of the fairies, on Midsummer Day. By the magic of Oak, Ash, and

Thorn he gives the children power to see and talk with men and women of times long gone. One of these is a British-born centurion of a Roman legion stationed on the Great Wall in the north, another a knight of the Norman Conquest. These persons and others tell wonderful stories of Britain's past, in which actual historical events are imaginatively and vividly presented. The tales are continued in *Rewards and Fairies,* in which the children meet, along with other people, Queen Elizabeth, and Pharaoh Lee, the smuggler, who has seen Washington and Napoleon. Between the stories are some of Kipling's most delightful songs. (Doubleday, Doran.)

TALES

Rudyard Kipling began his literary career in India. Here he gathered materials the remoteness and strangeness of which made his stories seem truly romantic to his readers in England and America. His narrative method, however, was that of a conscientious journalist, carefully reporting what he had seen and heard. In Kipling's short-stories romanticism and realism join hands. They are marvelously direct and unified, and their range of effects, from pure phantasy to low comedy, is remarkable. Many of these stories are woven about the same characters, of whom the most popular have been the "Soldiers Three," Mulvaney, Ortheris, and Learoyd, private soldiers of a British regiment in India. Kipling is able also to take the common materials which he finds near him at home in England, and to treat them with imaginative breadth; many of his later stories have been drawn from his own Sussex countryside. Suggested: "The Man Who Would Be King"; "The Man Who Was"; "The Courting of Dinah Shadd"; "The Incarnation of Krishna Mulvaney"; "On Greenhow Hill"; "My Lord the Elephant"; "Without Benefit of Clergy"; "The Finest Story in the World"; "The Brushwood Boy"; "An Habitation Enforced." (Doubleday, Doran.)

POEMS

Kipling writes an apologia for his verse in his own "Song of the Banjo." This poet plays upon a somewhat raucous instrument, but one from which he strikes stirring chords. Kipling's poetry is of and for men of action. The *Barrack-Room Ballads* describe the British soldier in India in Tommy Atkins' own racy vernacular; the popularity of some of them, such as "Gunga Din" and "Mandalay," has been enormous. Kipling is the poet of imperialism and of the destiny of the Anglo-Saxon. It should be noted that some of his best songs are scattered among his prose works. Suggested: *Barrack-Room Ballads;* "The Song of the Banjo"; "The Long Trail"; "The Ballad of East and West"; "Recessional"; "The King." (Doubleday, Doran.)

KNOBLOCK, EDWARD see BENNETT, ARNOLD

LAGERLÖF, SELMA 1858—

THE STORY OF GÖSTA BERLING

Gösta Berling was a Swedish clergyman whose pleasant personality, quixotic bravery, and sincere attempts to help the oppressed endeared him to his community, notwithstanding his disgrace of having been unfrocked for drunkenness. Skillful local color and stylistic beauty are ever-present in the many loosely connected incidents told of his career as a pensioner in a remote district of Scandinavia, but the continuity and plot have suffered from Miss Lagerlöf's unusual method of narration. The characterizations of Swedish country folk are vividly realistic, and the naïve charm of the stories has been retained from the old tales on which they were based. (Doubleday, Doran, tr. Pauline Bancroft Flach.)

LAMB, CHARLES 1775–1834

THE ESSAYS OF ELIA

Humanity, humor, personality, and pathos are all found in these charming essays. Although they are only generally autobiographical, including fictionized recollections of Lamb's childhood or imaginative accounts of his daily life, Lamb himself is always present through his delightful informal style. Whether the treatment be sly travesty, as in "The Dissertation upon Roast Pig," veiled irony as in "Poor Relations," or gentle reverie as in "Dream Children," the essays are equally enjoyable reading, representing, as they do, the best of all English informal essays. (Bohn; Everyman; Lake; Modern Student's; Nelson; Oxford; World's Classics.)

LETTERS

Charles Lamb was among the most lovable of men. Whatever his gifts of mind, and they were great, it was for his gifts of heart that he was most esteemed by a distinguished circle, including Coleridge, Wordsworth, Southey, Hazlitt, and others of the leading literary lights of the period. The charm of personality which gathered about him an affectionate and admiring circle in his own day, has been perpetuated by the familiar letters which he wrote to his friends. In them is all the fine quality of the man, and in reading them we are admitted to an intimacy which is one of the highest prizes of English literature. (Everyman 2 vols.)

LANDOR, WALTER SAVAGE 1775–1864

IMAGINARY CONVERSATIONS

The *Imaginary Conversations* are dialogues in which Landor brings together famous men and women from all periods of history, and

has them discourse on a great variety of subjects more or less appropriate to themselves. The *Conversations* are not strictly dramatic; there is little suggestion of action, and there is little more effort distinctly to characterize the speakers. In his best dialogues, however, Landor gives us glimpses into situations and characters, merely by the presentation of the bare situations and characters illuminated by a poet's imaginative insight. This is especially true of the little group of conversations which exhibit historical figures at crucial moments of their lives, as the dialogue of "Peter the Great and Alexis." There is a general sameness throughout Landor's work, and one will find more pleasure in browsing about among the *Conversations* than in trying to read them in regular order. (Selections: World's Classics; Treasury; Athenaeum; English Readings, Henry Holt.)

LANIER, SIDNEY 1842–1881

POEMS

The verse of Sidney Lanier, the Georgia poet, reveals a delicate perception of the beauties of nature, an exalted religious sense, and an exquisite musical ear. Although at times he employs rather vague symbolism to express his thought, for the most part his poetry is easy and graceful. The chief regret of his readers is that he has left so little. Suggested: "The Dying Words of Stonewall Jackson"; "The Symphony"; "Evening Song"; "The Stirrup-Cup"; "Song of the Chattahoochee"; "The Marshes of Glynn"; "The Revenge of Hamish"; "How Love looked for Hell"; "Marsh Song—At Sunset"; "A Ballad of Trees and the Master." (*Chief American Poets;* Scribners.)

LEONARD, WILLIAM ELLERY 1876—

TWO LIVES

> "This is a story of
> How Time and Circumstance gave birth to love,
> How Time and Circumstance did crucify,
> With manhood's reason standing helpless by,
> Almost to madness."

The scene of *Two Lives* is a Middle Western university city, whose natural beauties and whose atmosphere of high spiritual endeavor make a shining background for this tale of frustrated ambition and tragic love. The narrative is set forth in a sequence of a few more than two hundred sonnets, a form over which Leonard exercises a new and absolute mastery. Few modern poems unite passion and truth with such moving beauty. (Viking Press.)

LESAGE, ALAIN RENÉ 1668–1747

THE ADVENTURES OF GIL BLAS OF SANTILLANE

Gil Blas was a jovial young Spaniard of the early eighteenth century, whose life apparently was nothing but continuous adventures. On his way to the university he joined a band of robbers. On leaving them he became an actor, then a court attendant. And so the rambling story goes, with almost no logical continuity, from one picturesque situation to another, and with many digressions added to the loose narrative. The charm of the author's style and the realistic vignettes of Spanish life have made the romance a classic. (World's Classics 2 vols., tr. Tobias Smollett; Everyman 2 vols.; Library of Early Novelists, Dutton, tr. Smollett.)

LEWIS, SINCLAIR 1885—

MAIN STREET

To its loyal inhabitants, Gopher Prairie, Minnesota, was a booming, attractive home town; to Carol Kennicott, the imaginative wife of a stolid country doctor, it was an enervating, ugly village. Her rebellion against its reactionary pettiness, its uninspired gossip, supplies the plot of this effectively realistic novel. The author has portrayed the humdrum routine of prairie town life with consummate skill, and has treated his opposing characters with the fairness necessary to inspire the reader with sympathy for both. (Harcourt, Brace.)

LINCOLN, ABRAHAM 1809–1865

PAPERS AND LETTERS

The letters and papers of Lincoln's later career have a literary value in direct proportion with the great part he played in the history of the period. His public papers and addresses and his private letters are full of the style which speaks the man. No more original style is found in American literature—flexible, direct, brief, filled with meaning, and rich with a deep, restrained poetry. There is strength, tenderness, and humor, ready at the call of occasion, and all is delivered in perfect simplicity, without rhetorical artifice. The "Gettysburg Speech," the "Second Inaugural Address," and the "Letter to Mrs. Bixby" are among the imperishable glories of English prose. (Modern Student's; Riverside; Everyman.)

LINDSAY, NICHOLAS VACHEL 1879—

POEMS

The somewhat raucous voice of Vachel Lindsay is now raised in glorification of the more primitive elements of our American civili-

zation, and again he will "roar you as gently as any sucking dove" in praise of a mystical aesthetic. The jazz singer of John L. Sullivan and the preacher of the Gospel of Beauty are one and the same poet. Whatever his subject, his enthusiasm is highly contagious. Although he uses a variety of irregular forms whose effects are rather musical than metrical, Lindsay occasionally makes admirable poetry in conventional measures. Suggested: "General William Booth Enters into Heaven"; "The Proud Farmer"; "The Illinois Village"; "On the Building of Springfield"; "The Congo"; "Abraham Lincoln Walks at Midnight"; "The Chinese Nightingale"; "John L. Sullivan"; "My Fathers Came from Kentucky"; "I Know All This When Gypsy Fiddles Cry." (Macmillan.)

LOCKHART, JOHN GIBSON 1794–1854

THE LIFE OF SIR WALTER SCOTT (the author's abridgment.)

Lockhart was eminently qualified to write the life of Scott, for he was not only a successful author and a deep admirer of the great novelist, but also his son-in-law; he was therefore admirably equipped to write the exhaustively complete biography of this lovable Scotch author. Every detail of the book has been so carefully handled that many critical estimates place Lockhart's *Scott* among all biographies second only to Boswell's *Johnson.* (Everyman.)

LODGE, THOMAS 1558?–1625

ROSALYNDE

Published in 1590, *Rosalynde* was drawn on ten years later by Shakespeare for the plot of *As You Like It.* This is one of the shortest of Elizabethan prose romances, and altogether the most delightful. The style is highly conventionalized, the speeches are long and formal, but the beauty of the pastoral setting and the clear-moving action succeed in holding the modern reader's attention. Rosalynde possesses much of the charm of Shakespeare's heroine, while Rosader has rather more energy than Orlando of the play. Some of the interpolated lyrics are in every anthology. (Standard English Classics, Ginn.)

LONDON, JACK 1876–1916

THE CALL OF THE WILD

Animal lovers will appreciate the fine characterization of this novel's hero—Buck, a magnificent dog, super-normal in both strength and mentality. His life as a work dog in the Alaskan gold rush is vividly pictured; and his return to the life of his ancestors when he joins a pack of wolves after his master's death, has been described by a very keen observer of animal psychology. London has convincingly

presented not only the dog, but also the virile adventurers for gold, and the cruel background of an Alaskan winter. (Modern Readers'; Macmillan.)

LONGFELLOW, HENRY WADSWORTH 1807–1882

EVANGELINE

In 1755 the peaceful French colonists in Nova Scotia were ruthlessly deported by the English. From this historical event Longfellow has taken a pathetic and dramatic incident for the plot of this long narrative poem—the separation of Evangeline, a maid of Grand Pré, from her lover immediately after their betrothal. Evangeline's life-long search for Gabriel throughout the country—in New England towns, in Louisiana swamps, in western prairies, and in Michigan forests—finally ends in tragedy. The pathos and dramatic irony of each situation are movingly presented, and the various localities are realistically described in the swinging hexameter verse. (Cambridge; Everyman; *Chief American Poets.*)

THE SONG OF HIAWATHA

In addition to a lofty epic theme, this poem has a vast amount of Indian folk-lore, psychology, and customs infused into the narrative; it is therefore a valuable contribution to Americana, for what it lacks in strict accuracy is amply balanced by its readability. The history of Hiawatha, the Messiah of the Ojibways, from his childhood to his departure, is presented with a wealth of adventure, Indian mythology, and local color of the Lake Superior region. Perhaps the poem is unnecessarily long, but the heroic qualities of Hiawatha bridge most periods where the interest begins to flag. (Cambridge; Everyman; *Chief American Poets.*)

POEMS

Longfellow is in the best sense a popular poet. The simplicity and directness of his verse make him readily accessible even to unliterary men and women, and the deeper vein of observation and meditation, revealing the poet's broad culture and rich spirit, should win him favor among the more highly sophisticated. Many of Longfellow's ballads, such as "The Wreck of the Hesperus," have great merit. "My Lost Youth" is an almost perfect descriptive and reflective lyric, and certain of his sonnets are among the finest examples of that exacting form. Suggested: "Hymn to the Night"; "A Psalm of Life"; "The Skeleton in Armor"; "The Wreck of the Hesperus"; "The Village Blacksmith"; "The Belfry of Bruges—Carillon"; "The Arsenal at Springfield"; "The Day is Done"; "The Old Clock on the Stairs"; "My Lost Youth"; "The Children's Hour"; "The Bells of Lynn"; "Paul Revere's Ride"; "Divina Commedia" (sonnets). (Cambridge; Everyman; *Chief American Poets.*)

LOTI, PIERRE (JULIEN VIAUD) 1850–1923

THE ICELAND FISHERMAN

The Breton fishermen of north-western France annually sail to Iceland during the fishing season. A picture of this rigorous occupation and of the quaint and brave characters who participate in it, forms an important part of Loti's novel. One of these fishermen serves in the French naval squadron which has been sent to engage in a minor Chinese war, and a strongly contrasting note is produced by the introduction of the Orient and the tropics. In describing the shifting moods of the sea and the harsh life of sailors, Loti is indeed a master. (Stokes, tr. W. P. Baines.)

LOVER, SAMUEL 1797–1868

HANDY ANDY

"Handy" is decidedly an ironic adjective to apply to Andy Rooney, a likable young Irishman who invariably does the wrong thing. The novel is little more than a series of mistakes guilelessly perpetrated by Andy, and their complications. There is nothing serious nor subtle in the book, but the author's spontaneous sense of humor and appreciation of farcical situations make it a pleasant example of low comedy. (Everyman.)

LOWELL, JAMES RUSSELL 1819–1891

POEMS

James Russell Lowell was one of the celebrated Cambridge group of poets. Although his lyrics and narrative poems are distinguished, it is as a writer of commemorative odes and humorous verse that he holds a high place in American literature. His poems for solemn memorial occasions are among the best of their kind. He is a humorist of the first rank. "A Fable for Critics" is a survey of the whole field of American letters in jingling, colloquial verse, whose judgments lose nothing of critical force by being expressed with droll Yankee wit. "The Biglow Papers," political and social propaganda in the Yankee dialect, make harder reading today, but "The Courtin'" is a true piece of nature. Suggested: "The Shepherd of King Admetus"; "Rhoecus"; "To the Dandelion"; "An Indian-Summer Reverie"; "What Mr. Robinson Thinks" & "The Pious Editor's Creed" (from "The Biglow Papers"); "A Fable for Critics"; "The Vision of Sir Launfal"; "The First Snow-Fall"; "The Courtin'"; "Ode Recited at the Harvard Commemoration"; "Under the Old Elm." (Cambridge; Oxford; *Chief American Poets.*)

LYTTON see BULWER-LYTTON

MACAULAY, THOMAS BABINGTON 1800–1859

Essays

The essays of Macaulay are brilliantly conceived and brilliantly written. Perhaps no essayist on literary or historical subjects is more certain to catch and hold the interest of the general reader. It is unfortunate that his judgments were frequently swayed by prejudice, and that he was constantly liable to the sin of exaggeration. This warning needs to be uttered in advance. Macaulay's great achievement was that he practically invented the essay-length biographical and historical sketch. The form has been used by a multitude of writers since, but the technique of the original model has never been bettered. Suggested: "Milton"; "William Pitt, Earl of Chatham" & "The Earl of Chatham" (two papers); "Lord Clive"; "Warren Hastings"; "The Life and Writings of Addison." (Longmans, Green; Modern Readers'; Modern Student's; Oxford 2 vols.; Everyman 2 vols.; Nelson 2 vols.)

Lays of Ancient Rome

It was Macaulay's conjecture that the half-legendary history of Rome's earliest days was preserved for generations in ballad form. The ballads were lost, but the legends were re-told by the historians. In the *Lays of Ancient Rome* Macaulay sought "to reverse that process, to transform some portions of early Roman history back into the poetry out of which they were made." There are only four *Lays*: "Horatius," "The Battle of Lake Regillus," "Virginia," and "The Prophecy of Capys." It may be said that these poems are so stirring that their author seems almost to have been a Roman citizen, exulting in the heroic past of his people. (Longmans, Green; World's Classics; Everyman; Temple.)

MACHIAVELLI, NICCOLO 1469–1527

The Prince

A shrewd Florentine politician of the Renaissance wrote this treatise in an effort to secure the unification of all the Italian states. Only such a prince as he minutely describes—autocratic, fearless, diplomatic, and not scrupulously honest—could have coped successfully with problems of unification and federation so near the feudal period. Since Machiavelli had implicit belief that the end always justified the means, his dicta often have a cruel worldliness in their unsympathetic treatment of social problems, but as a typical example of Renaissance theorizing, the book should be interesting to students of history

or political science. (World's Classics, tr. Luigi Ricci; Everyman, tr. W. K. Marriott; Oxford Library of Translations, Oxford University Press, tr. N. H. Thomson.)

MAETERLINCK, MAURICE 1862—

PELLÉAS AND MÉLISANDE

Maeterlinck's tragedy has the imaginative beauty, the poetry, and the sense of mystery of old romances and older fairy tales. Allemonde, the scene of the events, is a dim kingdom on the borders of the real world, and the characters are mere shadows of humanity. Mélisande, a lost princess, is rescued in a forest by Prince Golaud. They are married, but when Mélisande meets her husband's younger brother, Pelléas, an innocent but irresistible love grows up between them. Hence springs the tragedy, long foreseen and guarded against, but in the end sweeping the young lovers to destruction. Maeterlinck's writing is highly mannered, but it suits the fairy tale theme and achieves rare beauty. (*Chief Contemporary Dramatists, First Series,* tr. Richard Hovey; Dodd, Mead.)

THE BLUE BIRD

The Blue Bird, a fairy play in six acts, is perhaps the greatest allegory written in the twentieth century. Tyltyl and Mytyl, the son and daughter of a poor wood-cutter, set out on a quest to find the blue bird of happiness. Light conducts them to the Land of Memory, the Palace of Night, the Palace of Happiness, the Kingdom of the Future, and finally safely home, where they discover the long sought blue bird in their own bird-cage. Many allegorical personifications are introduced, such as Tylo the Dog, Tylette the Cat, Bread, Sugar, Fire, and Milk; Materlinck has been unusually successful in the difficult task of making their speeches reveal their essential natures. The play has long been popular with children, but most adults of sensitive perceptions will be enthusiastic about the naïve delicacy and sheer beauty of both conception and execution. (Dodd, Mead, tr. Alexander Teixeira de Mattos.)

MALORY, SIR THOMAS died 1471

LE MORTE D'ARTHUR

Few students will have enough leisure and sustained interest to read Malory's complete tales of King Arthur, as printed by Caxton in 1485; but anyone who has the slightest feeling for things mediaeval and chivalrous will thoroughly enjoy browsing in this quaint collection, wherein all the Arthurian material was first assembled. The title is misleading, for not only the death but the whole life of this legendary English king, with the countless adventures of his re-

doubtable knights of the Round Table, and their typically romantic intrigues and love affairs, are fully set forth in Malory's archaic, rambling style, which undoubtedly gives the book much of its unique charm. (Everyman 2 vols.; Globe; Macmillan, Library of English Classics 2 vols.)

MANSFIELD, KATHERINE (MRS. JOHN MIDDLETON MURRY) 1889–1923

THE GARDEN PARTY

The reader to whom only O. Henry, Poe, and Stevenson are thoroughly satisfying short-story writers will have little interest in this volume, or even comprehension of what Katherine Mansfield was attempting to accomplish. In her stories plot is an almost negligible quantity, and characterization alone seems to hold her interest. If one realizes this fact while reading *The Garden Party*, he will regard as real things of beauty the consummately deft treatments of many finely conceived types, whose characteristics range from exquisite pathos in "Life of Ma Parker" to subtle satire in "The Young Girl." The author is adept in the creation of compelling descriptions, significant incidents, pregnant conversations, and condensed portrayals. (Knopf.)

MARCUS AURELIUS ANTONINUS 121–180

MEDITATIONS

Marcus Aurelius, the Roman Emperor, preserved in note-book form the daily meditations by which he governed his life. The record is entitled *To Himself,* and it is improbable that its author designed it for publication. It consists of a series of detached paragraphs, none of them very long, dealing in axiomatic style with the pursuit of virtue and the avoidance of evil. Marcus Aurelius was one of the most distinguished exponents of the Stoic philosophy, by which he sought to achieve an inward harmony in order to escape the evil confusion of the world. In its unaffected humility, simple dignity, and clear sense of moral values, the book faithfully mirrors one of the noblest Romans of them all. (Modern Readers'; World's Classics; Everyman, tr. Meric Casaubon; Temple, tr. Casaubon; Bohn, tr. Long; Treasury, tr. Rendall.)

MARLOWE, CHRISTOPHER 1564–1593

TAMBURLAINE

In this great psychological study of an ancient Oriental world-conqueror, the author reached heights of dramatic poetry which had never been equaled. The play's two parts are written in the superb blank verse developed by Marlowe. In Part I Tamburlaine trium-

phantly rises from obscurity to be absolute ruler of the world, with his commanding personality and dictatorial grandeur admirably depicted. His one mortal failing, an overmastering passion of love, begins his downfall in Part II. The incidents of the plot are held together solely by this one gigantic figure. (*Chief Elizabethan Dramatists;* Everyman; Riverside.)

DOCTOR FAUSTUS

Doctor Faustus is a mediaeval scholar learned in magic and thirsty for infinite knowledge. Mephistophilis answers his call, and agrees to serve him for twenty years on condition that Faustus, in payment, give his soul to eternal damnation. The bond is made, and the scholar enjoys unlimited power until he realizes that his time on earth is nearly spent. In the last scenes, the tortures of an anguished soul reach their powerful climax in the seizure of Faustus by the devils. Although the original form has been partially spoiled by the addition of several crude and irrelevant scenes, the grandeur of Marlowe's scope is felt throughout the play. (*Chief Elizabethan Dramatists;* Everyman; Riverside; Temple.)

THE JEW OF MALTA

Marlowe again follows his formula of having a gigantic hero unify his play. Barrabas, the Jew of Malta, is a conqueror through the only means his race leaves open to him—wealth. The play deals with the vicissitudes of this arch-criminal in amassing his fortune, and ends in his painful death when he is caught in his own trap. Though badly mutilated by an adapter and generally inferior from a critical view-point to Marlowe's two earlier plays, *The Jew of Malta* has a well conceived plot which will appeal to the modern reader only slightly less than it did to an Elizabethan. (*Chief Elizabethan Dramatists;* Everyman.)

MARRYAT, FREDERICK 1792–1848

MR. MIDSHIPMAN EASY

The account of Jack Easy's career as a midshipman in the English navy will satisfy the most avid glutton for thrilling adventure. Captain Marryat has, in fact, made Jack's adventures so numerous and his successes against overwhelming odds so impossibly fortunate that the realistic effect of the book has been impaired. The time is the early nineteenth century, before steamers had displaced the navy's sailing vessels, and the setting is the Mediterranean Sea, Spain, Sicily, and Malta. Many humorous characters and incidents are introduced, and a love element is also present; as soon as the introductory chapters, dealing with Jack's eccentric parents, have been passed, the novel is wholly concerned with fighting and adventure. (Everyman; Nelson; L. C. Page.)

MASEFIELD, JOHN 1878—

POEMS

The best known of Masefield's shorter poems are his vigorous *Salt-Water Ballads*. The poet began his career on the sea, and he knows both the reality and the romance of sailing. There are hardships and brutalities, but there are also alluring visions of green islands in the Spanish Main, and, stronger than all else, there is the call of the sea, which will not let the sailor rest on shore. The very tang of the salt is in Masefield's verses, and the rough voices of seafaring men. Among his other poems, especial attention may be called to the fine tribute to his mother, in the lines simply entitled "C. L. M." Suggested: "A Consecration"; "Trade Winds"; "Sea-Fever"; "Spanish Waters"; "Cargoes"; "An Old Song Re-Sung"; "London Town"; "C. L. M."; "August, 1914"; "The River." (Macmillan.)

DAUBER

The Dauber shipped aboard a sailing vessel bound for Valparaiso in order to learn ships and the sea, so that he might some day paint them as they had never been painted before. He and his daubing were despised by the rough crew, who made life very hard for him. Yet he persisted in the face of all discouragements, and in a furious storm rounding the Horn he won respect for his manhood from his mates. In this poem Masefield has done what the Dauber did not live to accomplish; he has given us a picture of a ship in calm and in storm with unique vividness and strength. The masculine quality of the poem is exceptional. (Macmillan.)

REYNARD THE FOX

American readers are not likely to be well acquainted with English fox hunting. Here is a poem which bids fair to remain the epic of that sport, for its lines run with the excitement of the hunting field. The poem opens with the assembling of the sportsmen, each newcomer being described in much the same manner as are the pilgrims of Chaucer's *Canterbury Tales*. Then our attention is focused upon the object of the chase. Through the long day we follow Reynard in his desperate turnings and windings, until at the end of it we have almost forgotten the thrill of the sport in our sympathy for the fox; and in admiration for his pluck and intelligence when he finally outwits his pursuers. (Macmillan.)

MASSINGER, PHILIP 1583–1640

A NEW WAY TO PAY OLD DEBTS

One of the victims of the crafty and unscrupulous money-lender, Sir Giles Overreach, is his likable nephew, Wellborn. In the play's

complicated plot, Wellborn is able to win his love and at the same time find a new way to pay his debts by out-tricking his uncle. There are some pleasing characterizations and some really funny situations in this comedy, which, added to the satisfactory love story, make it highly enjoyable. (*Chief Elizabethan Dramatists;* Temple; Oxford University Press.)

MASTERS, EDGAR LEE 1869—

THE SPOON RIVER ANTHOLOGY

These poems are the epitaphs of men and women who lived and died in an Illinois prairie town. Every person tells his own life-story, revealing the struggles, the mishaps, and the disillusionments through which he has passed to the grave. The account of Spoon River and its people is sordid, and on first thought merely cruel, especially in the ironic and diabolic contrast Masters draws between the self-revelations of a number of the characters and the conventional judgments passed upon them by the world. But its bitterness is occasionally relieved by pity for the unfortunate and tenderness for the really lovable. Masters' style is that of searching and unflinching realism; his form is free verse. (Macmillan.)

MAUGHAM, WILLIAM SOMERSET 1874—

OF HUMAN BONDAGE

Maugham's long novel is a realistic and dynamic study of a boy's struggle to find himself. Philip Carey is an orphan, unhappy, lonely, and super-sensitive about a club-foot. His psychological growth is set forth with commanding penetration, and the reader, though sometimes depressed at the misfortunes which plunge him to the depths of distress, will eagerly follow him to maturity. On growing older, he overcomes some abnormalities and weaknesses, but slips into others, which carry him through various professions with equal want of success in each, and through a thoroughly joyless infatuation for a worthless girl. The final note in *Of Human Bondage* is optimistic, for Philip ultimately conquers himself, but the book's well deserved fame rests upon the author's masterful presentation of his darker days. (Doubleday, Doran)

MAUPASSANT, GUY DE 1850–1893

THE ODD NUMBER; thirteen tales, tr. Jonathan Sturges: "Happiness"; "A Coward"; "The Wolf"; "The Necklace"; "The Piece of String"; "La Mère Sauvage"; "Moonlight"; "The Confession"; "On the Journey"; "The Beggar"; "A Ghost"; "Little Soldier"; "The Wreck."

A reader of *The Odd Number* will instantly join the multitude which hails Guy de Maupassant as one of the very greatest short-

story writers. The thirteen tales which make up this volume represent his best writing and clearly show his magnificent ability to be at once concise and yet thorough in every detail of characterization and plot; with the fewest possible strokes he always creates a masterpiece of keen realism and interesting portraiture, such as the atrociously heroic Mère Sauvage. No one is really acquainted with the short-story as artistic literature until he has sampled the tales found in *The Odd Number*. (Harpers. Other editions of Maupassant: Brentano's; Knopf, tr. Ernest Boyd.)

MELVILLE, HERMAN 1819–1891

TYPEE

At Nukeheva, in the South Seas, Melville and his fellow sailor, Toby, deserted ship because of the captain's extreme cruelty. For some months they were the enforced guests of enlightened cannibals, who treated them with courtesies befitting incarnate deities, but nevertheless closely guarded them, as they thought, until they should be fat enough to be eaten. The book gave the first successful picture of the seductive South Sea Islands and the civilization of their ingenuous natives. (World's Classics; Everyman; Dodd, Mead.)

MOBY DICK

The half-crazed Captain Ahab leads an expedition almost around the world to avenge himself on Moby Dick, a gigantic white whale which had crippled him. The history of this quest, which is narrated in the first person, is an extremely vivid sea story and whaling yarn, and the perfectly wrought climax almost stuns the reader. In addition to being full of adventure, the book contains many digressions (a few of which are really dull and should be skipped), which explain authoritatively the lost art of whaling, and which give accurate pictures of seamen's life both afloat and in the haven of New Bedford. (Modern Library; World's Classics; Everyman; Dodd, Mead.)

MEREDITH, GEORGE 1828–1909

THE ORDEAL OF RICHARD FEVEREL

In its author's view, *The Ordeal of Richard Feverel* is a comedy, since it exposes a violation of the law of reason. Sir Austin Feverel, in his folly, has brought up his son Richard according to a strict system of parental direction, instead of allowing him to develop naturally. The workings of the system in the crises of the boy's life make up the plot. Richard survives his ordeal well enough at first, although his whole family plots against him. But at length, when he seems to be entering upon a normal life of happiness with Lucy,

the lovely heroine, the system and its backers conspire to wreck his hopes. Meredith is not content to tell his story simply and directly; it is overcharged with wit and intellectual subtlety, and it is obviously manipulated by the author at all times. Having expressed this grievance, the reader must admit that *Richard Feverel* contains the most brilliant scenes and characters, and the most polished writing to be found in the modern novel. (Modern Student's; Modern Readers'; Modern Library; Scribners.)

DIANA OF THE CROSSWAYS

A brilliant character analysis of a fascinating Irish woman is this book's predominant feature. Meredith's Diana is one of the most perfectly presented women of fiction, and the reader is carried away in her unfortunate marriage, in her separation from her husband, and in the thrilling climax, where she dramatically discloses an important diplomatic secret. (Modern Library; Scribners.)

MEREJKOWSKI, DMITRI 1865—

THE ROMANCE OF LEONARDO DA VINCI

To the multitude, Leonardo da Vinci is the artist who painted the famous *Mona Lisa.* To readers of this historical romance, however, he becomes one of the world's most remarkable geniuses, at once preëminent in painting, sculpture, architecture, natural science, mathematics, engineering, and aeronautics, and so far in advance of his time that his contemporaries regarded his marvelous productions as works of the veritable Antichrist. Merejkowski has made the man and his era live again; the reader instinctively admires and sympathizes with Leonardo, whose career was essentially tragic. He will also esteem the author's realistic and provocative delineation of the Italian Renaissance and such of its illustrious figures as Michelangelo, Raphael, Machiavelli, Savonarola, Pope Alexander VI, and Cesare Borgia. (Modern Library, tr. Bernard Guilbert Guerney; Putnam, tr. Herbert Trench.)

MÉRIMÉE, PROSPER 1803–1870

COLOMBA

Early in the nineteenth century a romantic, blasé English girl, Lydia Nevil, and her father journey to Corsica, where they become the innocent but very interested by-standers in a furious vendetta. Their friend Orso della Rebbia miraculously kills the assassins of his father, and finally win the hand of Miss Nevil. Colomba is Orso's sister; she is a finely conceived character, embodying the Corsican resolution and bravery which verge on savagery, and it is she who is really responsible for the consummation both of her brother's revenge and of his courtship. In addition to this stirring

plot, the novel contains many unusually picturesque descriptions of the Mediterranean island. (London, Heinemann.)

MIDDLETON, THOMAS 1570?–1627

A Trick to Catch the Old One

The deft plot of this somewhat cynical drama deals with the tricking of Witgood's uncle, the usurer Lucre, so that Witgood is free from his debts to him. The humor which has faded from the dialogue is so amply offset by the comic characterizations and situations that the play affords an excellent example of the Elizabethan comedy of intrigue. (*Chief Elizabethan Dramatists.*)

MILNE, ALAN ALEXANDER 1882—

Belinda

A. A. Milne's comedy presents a deserted wife and mother who succeeds in preserving her youthful charm and gay irresponsibility until the time when she needs them most. The piece is a trifle, but light comedies of definite literary merit are not so plentiful as they should be. Belinda and her "April Folly" will make a dull hour bright, and this must be the justification of their existence. (Knopf.)

The Truth about Blayds

Blayds is a great Victorian poet, now old and famous. When he is about to die, he confesses to his daughter that the poems for which England has honored him are not his own compositions, but were written by a friend of his youth, who died before achieving fame, making Blayds his literary executor. When the truth about Blayds is communicated to the members of his family, who have lived on his reputation, they at once set about to discredit it, and finally they succeed in convincing themselves of its falsity. Milne has written a play of deep irony and serious purport, and yet has kept the comic spirit from becoming submerged. (Knopf.)

MILTON, JOHN 1608–1674

Minor Poems

By the term "Minor Poems" we refer to Milton's shorter poems, mostly written in his young manhood. "L'Allegro" and "Il Penseroso" are companion pieces, describing contrasted moods of cheerfulness and pensiveness. *Comus* is a masque, the libretto of a dramatic entertainment presented at a noble house, with the accompaniments of music, dancing, and spectacle. "Lycidas" is a poetical lament for a friend drowned at sea. Most notable of all, perhaps, are the Sonnets, many of them intensely personal, and carrying the form to the

loftiest heights that it has attained. (Riverside; Cambridge; Oxford; World's Classics; Everyman; Globe; Nelson.)

PARADISE LOST

Milton's masterpiece is the most sublime poem in the English language. The Puritan poet chose for his theme the fall of Adam, by disobedience to the commands of God, from the state of innocence and the bliss of Paradise. His purpose, he declares, is "to justify the ways of God to men." The form is that of an epic, in twelve books. The style is slow, majestic, learned, and eloquent. There are few satisfactions in English poetry comparable to that derived from knowing *Paradise Lost,* but the poem should be read leisurely, with the assistance of notes. (Cambridge; Oxford; World's Classics; Everyman; Globe; Nelson.)

SAMSON AGONISTES

The last of Milton's works re-tells the story of Samson, Judge of Israel, in the form of a classical tragedy. Samson, shorn of his strength, blinded, and forced to toil as a slave by his Philistine captors, is reproached and taunted at his task. He reviews his life, and bitterly repents of his sins. At the end, brought in to add merriment to his enemies' feast, he achieves a terrible revenge. Milton's own blindness and fallen fortunes no doubt added pathos to his conception of Samson in his evil days. (As above.)

MIRACLE AND MORALITY PLAYS

THE DELUGE (Chester)

In the Bible, Noah's wife is scarcely mentioned, but in this comic miracle play she is made the leading character. As an ungovernable shrew who beats her pious husband after she has been carried aboard the ark, she introduces effective farce into the familiar story of the flood. The play is thoroughly guileless in its presentation of Noah's conversations with God, in the construction and loading of the ark, and in the landing on Mount Ararat. (*Chief Pre-Shakespearean Dramas,* Houghton Mifflin.)

THE SACRIFICE OF ISAAC (Brome)

This is the outstanding example of tragedy in the miracle plays. Writing in the fourteenth century, the unknown author was able to infuse more pathos and human emotion into the well-known story of the sacrifice of Isaac than is found in the Bible. He accomplishes this by making Isaac an extremely realistic child, by making Abraham as much a father as a religious zealot, and by adding a few simple dramatic incidents not found in the Genesis account. (*Chief Pre-Shakespearean Dramas.*)

THE MAGI, HEROD, AND THE SLAUGHTER OF THE INNOCENTS (Coventry)

The Nativity play from the Coventry cycle includes among other elements King Herod's wrath at hearing the prophecy of the Savior's birth. He is treated as a comic figure, and his boasting and ranting explain Hamlet's phrase, to "out-herod Herod." The last part of the action is the visit of the shepherds to the new-born Child with their homely gifts. Simple reverence, and realism to contemporary life combine to make this one of the most charming episodes of mediaeval drama. (*Chief Pre-Shakespearean Dramas;* Everyman.)

THE SHEPHERDS (Wakefield)

Of all miracle plays this one contains the finest humorous elements in the amusing schemes of Mak and his wife, who steal a lamb from the Nativity shepherds and afford many comic situations before the shepherds go to worship Jesus. The naïveté of the miracle plays is well shown in the incongruous mixture of horse play with genuine religious devotion. (*Chief Pre-Shakespearean Dramas;* Everyman.)

EVERYMAN

The lasting popularity of *Everyman,* the finest of the morality plays, is due to its universality of appeal, for, though it is allegorical in form, the theme of the play—that of all earthly qualities, only Good Deeds accompanies one to the grave—can readily be applied to literally Everyman. The author's literary skill and ability to show distinct changes in a man's character are extremely effective. (*Chief Pre-Shakespearean Dramas;* Everyman.)

MITCHELL, SILAS WEIR 1830–1914

HUGH WYNNE, FREE QUAKER

Hugh's father was such an intolerant old merchant that the son was overjoyed to enlist in Washington's army as an escape from his austere life in Philadelphia. This historical novel includes many thrilling events of the Revolutionary War, as well as a pleasing love element, and the author shows a thorough understanding of colonial life and psychology. (Century.)

MOLIÈRE (JEAN BAPTISTE POQUELIN) 1622–1673

THE MISANTHROPE

The social customs of Louis XIV's court supplied Molière with ample material for effective satire; here he has utilized the insincerity of the fashionable world. Alceste, the misanthrope, is almost ostracized by his acquaintances for his habit of ridiculing their con-

duct. He loves Célimène, but she cannot agree to his plan of leaving the urban vanities for a completely isolated rustic retreat. The play is interesting primarily as a satiric study of Molière's aristocratic contemporaries, and few of his brilliant comic devices are found in it. (Modern Readers'; Putnam, tr. Curtis Hidden Page.)

TARTUFFE

Tartuffe, the leading person of this comedy, is a vividly characterized hypocrite. Through pretended religious zeal and a miscellany of assumed virtues, he obtains absolute control over the rather gullible Orgon, until he finally goes too far in an affair with Orgon's pretty wife, and is thoroughly unmasked in a scene of real comic genius. (Modern Readers'; Putnam, tr. Curtis Hidden Page.)

THE TRADESMAN TURNED GENTLEMAN

Jourdain is a rich tradesman who tries to forget his humble origins and to establish himself as a gentleman by lavish spending. He is duped on all sides, by instructors in the courtly accomplishments, by an indigent nobleman, and by his daughter's lover, who utilizes a farcical trick to win consent for their marriage. Madame Jourdain, sane and untouched by her husband's ostentatious ambitions, reacts humorously to all his foolishness; two clever servants are introduced to supply further fun; and the whole play, in short, is full of hearty low comedy. (Modern Readers'; Putnam, tr. Curtis Hidden Page.)

THE LEARNED LADIES

Chrysale, an honest French bourgeois, is surrounded by a family of women who have succumbed to the fashionable foible, pedantry. Their conduct and dialogue in attempting to be scholarly, are truly amusing, as are the situations which arise when the fiancé of Chrysale's daughter is considered too uneducated. Molière wrote the play for more than its comic effect, however, and his clever satire was largely responsible for society's abandoning this foolish fad of extreme erudition. (Modern Readers'; Putnam, tr. Curtis Hidden Page.)

THE IMAGINARY INVALID

Molière has spun this typically French comedy of intrigue about a hypochondriac named Argan, who is dominated by a clever and unscrupulous doctor, Purgon. The play is further complicated by Argan's avaricious second wife, who schemes to make her stepdaughters nuns so that she will inherit the entire estate. A humorous climax is reached, and the action naturally ends in a pleasant manner, with the villain punished and right prevailing. (Modern Readers'; Putnam, tr. Curtis Hidden Page.)

MONTAGU, LADY MARY WORTLEY 1689–1762

LETTERS

Lady Mary Montagu moved in distinguished company both at home and abroad. She was a keen observer, and her pictures of the brilliant society, not only of London, but also of the foreign courts which she visited as the wife of a popular ambassador, give her letters a unique interest. Formerly her letters from Turkey were most highly prized, because of their vivid glimpses of a virtually unknown land and people. Lady Mary composed her letters with a definite literary aim; she wove together telling bits of description, lively anecdotes, curious information, and all the topics of the world in which she lived, with a sprightly vigor which has never ceased to entertain the fortunate reader. (Everyman.)

MONTAIGNE, MICHEL EYQUEM DE 1533–1592

ESSAYS

Montaigne was the inventor of the modern familiar essay. In his thirty-eighth year he retired from the world of affairs, and isolated himself in the library of his château in order to study himself. The rambling, discursive *Essays* are the fruits of this solitude. In them he analyzes his own mind with a frank and disarming egoism, and gathers together the results of a wide and curious reading of old authors. Montaigne's temper is skeptical, unsettled, and his writings, although they examine freely, come to no conclusions. In an age of dogma he was wholly undogmatic, and in an age of intolerance, completely tolerant. He has been called the wisest Frenchman who ever lived. Certainly he, of all men of the Renaissance, most clearly anticipated the modern mind. Suggested: "That to Study Philosophy is to Learn to Die"; "Of the Education of Children"; "Of Friendship"; "Of Cannibals"; "Of Solitude"; "Of Moderation"; "Of Books"; "Of the Force of Imagination." (Everyman 3 vols., tr. John Florio, 1603; Bohn 3 vols., tr. Charles Cotton rev. W. C. Hazlitt; Oxford, tr E. J. Trechmann.)

MORE, SIR THOMAS 1478–1535

UTOPIA

It is remarkable that a sixteenth century conception of an ideal political community should contain so many doctrines which are now axioms of government. More's comprehensive tolerance, genial common-sense, and just philosophy were responsible for his far-sighted theories on such questions as religious freedom and class distinctions. *Utopia* (which was originally written in Latin, as a book for only the learned) is most enlightening to readers interested

in political science or the humanistic trend of the Renaissance. (Everyman; Bohn, tr. Ralph Robinson, 1551; Oxford University Press, tr. Robinson.)

MORIER, JAMES 1780–1849

THE ADVENTURES OF HAJJI BABA OF ISPAHAN

For a comprehensive study of Eastern psychology and a realistic and delightful picture of the country and customs of Persia at the time of Napoleon, this book is unsurpassed. Morier was an extensive traveller in the Near East, and his book is substantially true. Hajji Baba, the son of an Ispahan barber, has an astounding series of adventures, which raise him from his lowly station almost to the summit of power and then plunge him down again. The story is told in the first person with charming humor. (World's Classics; Everyman; Knopf.)

MORRIS, WILLIAM 1834–1896

THE EARTHLY PARADISE

"Certain gentlemen and mariners of Norway" set sail to find the Earthly Paradise. After long wanderings, they come to a western land where dwell the descendants of ancient Greeks, by whom they are hospitably received. Twice a month around the year the wanderers feast with their hosts, and exchange stories with them. Within this frame Morris places twelve tales from Greek mythology and legend, and as many from the rich storehouse of the Middle Ages. The author calls Chaucer his master, and indeed he possesses much of the earlier poet's narrative skill, although he has not his vigor, humor, and tenderness. Morris has achieved, however, a delicate kind of romantic beauty in free-flowing verse. (Longmans, Green.)

MOTLEY, JOHN LOTHROP 1814–1877

THE RISE OF THE DUTCH REPUBLIC

In the sixteenth century Spain tyrannized over the modern countries of Belgium and Holland. Her government was so cruel and corrupt that the Netherlands revolted, to achieve, under the able leadership of William of Orange, independence and a position as one of Europe's powers. Motley's history of this dramatic struggle is both scholarly and interesting. (World's Classics 3 vols.; Everyman 3 vols.; Bohn 3 vols.)

MUIR, JOHN 1838–1914

OUR NATIONAL PARKS

In his preface on *Our National Parks* John Muir says: "I have done the best I could to show forth the beauty, grandeur, and all-

embracing usefulness of our wild mountain forest reservations and parks, with a view to inciting the people to come and enjoy them, and get them into their hearts, that so at length their preservation and right use might be made sure." His word pictures of the Yellowstone, the Yosemite, and the Sierra Nevadas are glowing masterpieces. Muir was a famous naturalist, whose keen perceptions and deep love for all flora and fauna occasioned the many interesting nature studies found in the volume. As one reads his beautifully written discussions of the "big trees," one rejoices that the magnificent sequoia grove on Mount Tamalpais now bears the name of Muir Woods. (Houghton Mifflin.)

THE STORY OF MY BOYHOOD AND YOUTH

John Muir in this partial autobiography tells of his school days in Scotland, his father's removal to America, his hard life on a Wisconsin farm, and his career at the state university. In spite of the hardships of breaking the wilderness, the boy had keen eyes to note the ways of birds and beasts, and he early developed a remarkable inventive ability. The book is notable as a narrative of American pioneer life, and as the record of the early training of a famous naturalist. (Houghton Mifflin.)

NEWMAN, JOHN HENRY, CARDINAL 1801–1890

THE IDEA OF A UNIVERSITY

As an ardent Catholic, Newman strongly felt that Religion *per se* was an integral part of all satisfactory university training; he says further that a university should aim "at raising the intellectual tone of society, at purifying the national taste, at supplying true principles to popular aspiration, at giving enlargement and sobriety to the ideas of the age, at facilitating the exercise of political power, and refining the intercourse of private life." This kind of high idealism, of genuine social consciousness, is found throughout *The Idea of a University,* which is a series of lectures discussing whereby a university can achieve the purpose quoted above. Newman's style, always refined, noble, and lucid, is admirably keyed to the explanation of his interesting, tolerant, and generally wise theories on culture and education. (Longmans, Green; Everyman; Riverside—Selections.)

NIBELUNGENLIED 13th century

The Lay of the Niblungs is a mediaeval German epic poem relating the stories of the marriage and death of Siegfried, and of the vengeance taken for his murder. Siegfried, a prince of the Netherlands, comes on adventure to the land of the Burgundians. He is honorably entertained, and he falls in love with the princess Kriemhild. To speed his own suit he assists her brother, Gunther, to win the hand

of the island queen Brynhild. Ten years after the marriage Kriemhild and Brynhild quarrel, and to avenge an imagined insult to Brynhild, the knight Hagen slays Siegfried. In the second part of the poem Kriemhild has married Etzel, King of the Huns, but she still plans to have revenge on her first husband's murderers. Accordingly the Burgundians are invited to Hunland, where they are treacherously attacked. In the battle in Etzel's burning hall Hagen performs mighty deeds; nevertheless he and all his companions are slain. The *Nibelungenlied* represents an ancient heathen saga partially transformed into a courtly epic. Its tremendous barbaric vitality is its chief characteristic. (Houghton Mifflin, prose tr. Daniel Bussier Shumway; Riverside; Everyman, metrical tr. Margaret Armour; Henry Holt, metrical tr. Needler.)

NJALS SAGA 13th century

The sagas are accounts, partly historical and partly fictitious, of life in Iceland from the time of its settlement, in the ninth century, through the eleventh century. The greatest of the sagas tells the story of Njal, whose sons involve themselves and their father in a quarrel which ends only when their enemies burn them in their homestead. The story of the feud occupies the central portion of the work, and there is much extraneous matter, including an account of the introduction of Christianity into Iceland. Njal's story is grim but heroic, and it is told in a simple, manly style which gives the narrative a compelling interest. The most notable feature of the writing is the way in which the actors in the saga are characterized; every deed and every word is made to show the man. (Everyman, tr. Sir George Webbe Dasent.)

NOYES, ALFRED 1880—

TALES OF THE MERMAID TAVERN

Here are nine tales in verse woven about the glorious company of poets, adventurers, and wits who frequented the Mermaid Tavern, in London, in the spacious days of Queen Elizabeth. Noyes gives us names to conjure with: Sir Humphrey Gilbert, Will Shakespeare, Kit Marlowe, Ben Jonson, Mary Queen of Scots, Sir Walter Raleigh, and many another. Old stories are retold, and new songs are sung. The poet has recaptured the robust spirit of the age, heightened by patriotism, and sweetened with sentiment. There is a rare youthful spirit in the book. (Stokes.)

O'NEILL, EUGENE GLADSTONE 1888—

BEYOND THE HORIZON

Beyond the horizon of the New England farm where Robert Mayo has grown up is the sea and a life of adventure. At last an opportu-

nity has been made for him to follow his inclinations and go to sea. His brother Andrew, who is in love with Ruth Atkins, will take expert care of the farm. The fickle girl, however, suddenly attracted to Robert, lets him know that she cares for him, and so he gives up his dreams to marry her, and settle down to a life for which he is unfit, while Andrew goes away in his stead. The working out of the plot is the tragic breaking up of the three lives involved. Ruth fares worst, for she has completely ruined her own life, while the brothers have still their love for each other, and Robert, through a life of failure, still clings to his illusions. This is perhaps O'Neill's most gripping drama, as it is assuredly the most beautiful. (Horace Liveright.)

THE EMPEROR JONES

Brutus Jones, a former Pullman car porter, has set himself up as Emperor of a West Indian island, and has become rich by exploiting the natives. The scene opens at the moment when his subjects have risen against him, and the Emperor is compelled to fly for his life. Jones has anticipated this necessity, and has made admirable preparations for escape. But in the jungle, accidents and superstitious fears affect him so strongly that little by little he sloughs off the thin veneer of civilization, and in blind panic reverts to the primitive type. The transformation is portrayed in a series of symbolic scenes in which Jones is the only speaker. (Modern Library; Horace Liveright.)

ANNA CHRISTIE

Chris Christopherson, captain of a coal barge, has sent his daughter Anna to the Middle West so that she will escape the troubles which he believes "dat ole davil, sea" always brings. The squalor of her existence in Minnesota, however, had forced her repugnantly into vice, and the first act presents the interesting situation caused by her arrival in New York to live with her unsuspecting father. A hard-boiled stoker falls sincerely in love with her until her unfortunate history is told in an intensely dramatic scene, and the dénouement too is vividly conceived. O'Neill has created an unusually powerful play with these crude water-front characters. (Horace Liveright.)

OTWAY, THOMAS 1652–1685

VENICE PRESERVED

Jaffeir, who has married Belvidera, the daughter of a Venetian Senator, has been cast off by his wife's father. While lamenting his ruin, he falls in with Pierre, a gallant soldier who has been wronged by the Senate. Pierre introduces his friend into a plot to overthrow

Venice, and Jaffeir swears faith to the conspirators. Belvidera, however, extracts the secret from her husband, and persuades him to reveal it to the Senate, to save the state and avoid the horrors of a general massacre. Jaffeir denounces the plot, but makes the Senators swear to spare the lives of its leaders. When this oath is broken, Jaffeir realizes in bitterness that he has condemned his dearest friend to death. *Venice Preserved,* a less vital work than Shakespeare's tragedies, nevertheless was one of the most notable dramas of the Restoration. The characters Pierre and Belvidera, and the orotund blank verse, made it a favorite of the English stage until a comparatively recent time. (*Types of English Drama 1660–1780;* Temple; Belles-Lettres Series, Heath.)

PAGE, THOMAS NELSON 1853–1922

IN OLE VIRGINIA

Thomas Nelson Page's first book was a collection of short-stories picturing plantation life in Virginia before and during the Civil War. The narrators of "Marse Chan," "Unc' Edinburg's Drowndin'," and "Meh Lady," are old negro slaves, whose stories illustrate the fine mutual devotion between master and servant so characteristic of the quality families of the Old Dominion. "Marse Chan" has been a sentimental favorite for more than forty years. The sketches named, with "Ole 'Stracted," are notable expositions of the negro character and dialect. (Scribners.)

PAGE, WALTER HINES 1855–1918

THE LIFE AND LETTERS OF WALTER H. PAGE

Page was the United States' ambassador to Great Britain from 1913 till his death in 1918. The letters that he wrote to such people as President Wilson, Colonel House, and the members of his family, give extremely vivid and accurate pictures of war-time England, and at the same time reveal the writer's lovable personality. Perhaps there is no book dealing with certain phases of the World War in a more interesting, human, and authoritative way than *The Life and Letters of Walter H. Page.* (Doubleday, Doran, abr., ed. Burton J. Hendrick; Star 2 vols., ed. Hendrick.)

PARKMAN, FRANCIS 1823–1893

THE OREGON TRAIL

In the summer of 1846 Francis Parkman, just out of college, journeyed westward from the Missouri River along the Oregon Trail to the foothills of the Rocky Mountains. He had already formed the plan to write the history of France and England in North America, and he wished to experience at first-hand the conditions of frontier life, and to form an acquaintance with the Indian character. In pur-

suance of the latter object Parkman joined a war-party of Sioux. He saw no fighting, but he accompanied his hosts on buffalo hunts, and he shared for some weeks in the life of a typical Indian village, in the course of which time he removed whatever romantic preconceptions he may have possessed. The knowledge he obtained was invaluable for his later historical work. The record of the summer's adventures is no less valuable to us, because it portrays with vigor and accuracy a life which has forever passed away. (Modern Students'; Riverside; Lake; Little, Brown.)

La Salle and the Discovery of the Great West

The French discovery and exploration of the region of the Great Lakes and the Mississippi Valley at the end of the seventeenth century is the theme of the third part of Parkman's great work, *France and England in North America.* La Salle is the hero of this book, and his later career is traced in great detail, but other explorers, including Marquette and Hennepin, are given due credit for their discoveries. The labors of the intrepid La Salle are worthy of a heroic treatment. Parkman stays very close to the original documents which are his authorities, yet he achieves an ordered and unified presentation of a tale which is literally stranger and more moving than fiction. (Little, Brown.)

PASCAL, BLAISE 1623–1662

Thoughts

Unskilled stylists who discuss such deep abstractions as religion often lose themselves in a morass of unintelligible paragraphs. Therefore Pascal's deft command of every rhetorical device heightens the value of his lucid defense of Christianity, and makes his book, even though disjointed and unfinished at his death, a significant volume to those whose taste calls for genuinely solid reading. (Temple, tr. W. F. Trotter; Putnam.)

PATER, WALTER HORATIO 1839–1894

The Renaissance

Walter Pater furnishes an interpretation of the Renaissance spirit in a series of studies of the art and poetry of that supreme cultural epoch. The Renaissance, as he conceives it, began and ended in France, but the greater number of these essays are drawn from the great fifteenth century in Italy. The chief motives of the Renaissance were: "the care for physical beauty, the worship of the body, the breaking down of those limits which the religious system of the middle ages imposed on the heart and the imagination." These motives are traced through "Two Early French Stories," "Pico della Mirandola," "Sandro

Botticelli," "Luca della Robbia," "The Poetry of Michelangelo," "Leonardo da Vinci," "The School of Giorgione," "Joachim Du Bellay," and "Winckelmann." Pater's prose style is finely sensitive; united with his appreciative temperament it enabled him to communicate impressions of beauty with peculiar vividness. (Modern Library; Macmillan.)

MARIUS THE EPICUREAN

The plot of this philosophical novel is slight, but the diverse characters are skillfully delineated. The hero is a Roman aristocrat of that interesting period when Marcus Aurelius was emperor, and when luxury was beginning to undermine Rome's former greatness. The religious and aesthetic problems which confronted Marius are discussed in the beautifully clear style which distinguishes Pater. (Modern Readers'; Modern Library.)

PEACOCK, THOMAS LOVE 1785–1866

NIGHTMARE ABBEY

The hero of *Nightmare Abbey* is the melancholy and philosophic young heir of the house, Scythrop Glowry. On the occasion of a house-party at the Abbey, Scythrop falls simultaneously in love with two young ladies, and unable to choose between them, loses them both. The plot is extraordinarily slight; it is the satirical character sketches, developed through situation and dialogue of high comedy, which give the book subtlety and distinction. The novel has a further interest in that Peacock, who was an intimate friend of Shelley, burlesques that mercurial poet and his ludicrous love affairs. There are also delightful caricatures of Coleridge and Byron. (Everyman; Macmillan.)

MAID MARIAN

This is the best modern version of the Robin Hood stories. All the familiar figures are present: Robin and his Maid, Little John, Friar Tuck, Will Scarlet, the villainous Sheriff of Nottingham, and Richard the Lion-Hearted. It is a little book, but it is packed full of daring adventure and rollicking jest. Peacock has caught the very spirit of the greenwood which breathes in the old ballads. There are incidental songs which fairly sing or shout themselves. (Macmillan.)

THE MISFORTUNES OF ELPHIN

Peacock formed the plot of this short novel by combining three romantic Welsh legends: the inundation of the Great Plain of Gwaelod, the childhood and youth of the bard Taliesin, and the captivity of Arthur's Queen, Gwenyvar. The resultant plot is by no

means a masterpiece of narrative construction, and it is not at all romantic in its tone, but satiric. Peacock's writing is always pungent, and here he is at his best. The greatest merit of the book, however, is its possession of an immortal comic character, Seithenyn the drunkard, who ranks only a little below Falstaff. (World's Classics; Macmillan.)

PEPYS, SAMUEL 1633–1703

DIARY

This diary, justly the most famous in all literature, is merely the daily journal kept by Pepys during nine important years of the reign of Charles II (1660–9). Pepys was of the upper middle class, and through his governmental position, he was in familiar contact with many of the most interesting English men and women of his day. In a vigorous, entertaining, and pleasantly informal style, he unreservedly describes the intimate details of his life, the return of King Charles after the Commonwealth, the brilliant court life, the contemporary theatre and government, and such stirring scenes as the plague in London and the great fire which destroyed most of the city. (Everyman 2 vols.; Harcourt, Brace, *Everybody's Pepys*, ed. O. F. Morshead; Harcourt, Brace, Wheatley ed. 3 vols.)

PINERO, SIR ARTHUR WING 1855—

THE SECOND MRS. TANQUERAY

The theme of this play, in Bernard Shaw's epigram, is, "can a woman with a past become a woman without a past?" and Pinero's answer is "no." Aubrey Tanqueray's second marriage is with a woman below him in social reputation. The tragedy is concerned with their efforts to have her recognized by his friends, though Tanqueray himself distrusts her intimacy with his daughter. (*Chief Contemporary Dramatists, First Series;* W. H. Baker; Dutton.)

THE AMAZONS

Lady Castlejordan, bitterly disappointed that her three children are all girls, rears them as though they were boys. And boys they are, in dress, in sports, and in their way of thinking, until on an August vacation they meet three eligible young gentlemen—and nature takes its course. This play has no message; its deepest significance is its gently satirical fling at the mannish woman of the 'nineties. The author calls it a farcical romance, which is a good combination for light entertainment. (W. H. Baker.)

PLATO, 429?–347 B.C.

THE TRIAL AND DEATH OF SOCRATES: APOLOGY, CRITO, PHAEDO

In these three dialogues Plato sets forth the spirit in which his great master lived and died. The *Apology* is the speech of Socrates to his judges, vindicating the life of the philosopher. The *Crito* is a discourse on citizenship, arising from the news that his friends are plotting for his escape from prison. The *Phaedo* is a description of the last hours, which Socrates spends with his disciples nobly discoursing on the immortality of the soul. The keynote of the final dialogue is: "No evil can befall a good man whether he be alive or dead." (Oxford University Press, tr. Benjamin Jowett; Black and Gold, tr. Jowett; Treasury, tr. Church.)

THE REPUBLIC

The Republic is Plato's vision of the perfect state, the first of the great Utopias. The question had arisen, What is justice? and with the zeal of the social reformer Plato sought to furnish a definition by showing the operation of ideal justice in an environment suited to it. In his Republic philosophers are kings, and to them the uneducated and working classes are rigidly subordinated. The education and life of these "guardians" of the state are discussed in careful detail. Plato's ideal commonwealth reveals both philosophic wisdom and a knowledge of the problems of statesmanship, in spite of minor inconsistency and gross impracticability, so that it has become a text-book of political science and social reform. (Oxford University Press, tr. Benjamin Jowett; Black and Gold, tr. Jowett; Treasury, tr. Davies & Vaughan.)

PLINY THE YOUNGER (GAIUS PLINIUS CAECILIUS SECUNDUS) 61?–113?

LETTERS

The letters of Pliny the Younger have preserved for us a marvelously detailed picture of Roman life in the age of the Emperor Trajan. Pliny was a good, but not a great man; he was a pedantic, affected, and somewhat absurd person. His ambition was to excel in literature, and he worked tirelessly to perfect his letters, which he designed for publication. They make really excellent reading today. The account of the eruption of Vesuvius, in which the Elder Pliny lost his life, is the most celebrated passage, and there are elaborate and graceful descriptions of scenery, which will remind the reader of the formal style of English Early Romantic writers. (Loeb Classical Library 2 vols., tr. William Melmoth.)

PLUTARCH about 46–120

Parallel Lives of Famous Greeks and Romans

The modern revived interest in biography should not allow Plutarch to be neglected. In his accounts of Greek and Roman worthies the drama of human life is seen at its peak. Plutarch was a philosopher, and he wrote his lives partly to furnish examples of moral heroism and weakness; but his didactic purpose, instead of interfering with his ability to tell a good story, rather heightened it. It was from Sir Thomas North's contemporary translation of Plutarch (1579) that Shakespeare derived the characters and incidents for his Roman plays, and it is probably from Shakespeare that the modern reader obtains his chief ideas about Caesar, Brutus, and Antony. If we return to his source, we shall discover no less interesting matter there than did the great dramatist. Suggested: Themistocles; Pericles; Aristides; Alcibiades; Alexander; Demosthenes; Cicero; Coriolanus; Caesar; Brutus; Antony; Augustus. (Temple 10 vols., tr. North; Everyman 3 vols., "Dryden translation" rev. A. H. Clough; Bohn 4 vols., tr. Stewart & Long.)

POE, EDGAR ALLAN 1809–1849

Poems

The poems of Poe, like his tales, reveal him as a consummate craftsman. His verse is impressionistic, musical, haunting. Some of his poems are mere expressions of moods; others are studies of musical effects, and in these types he is unexcelled. European critics rank Poe and Whitman as the most original of American poets. Suggested: "A Dream Within a Dream"; "To Helen"; "Israfel"; "The City in the Sea"; "The Sleeper"; "Lenore"; "The Raven"; "Ulalume"; "The Bells"; "For Annie"; "Annabel Lee"; "Eldorado." (Modern Readers'; Everyman; Scribners; Oxford; *Chief American Poets.*)

Tales

Poe is one of America's most versatile short-story writers. Perhaps his best known field is that of the mystery story, which is illustrated in this selection by his masterpiece, dealing with a cryptogram and buried treasure, "The Gold-Bug," and by two detective stories, "The Murders in the Rue Morgue" and "The Purloined Letter." For sheer beauty of craftsmanship we have the mysterious allegories, "Shadow—A Parable," and "The Masque of the Red Death." Horror, in its most ghastly forms, is an important part of such tales as "The Descent into the Maelström," "The Fall of the House of Usher," "The Pit and the Pendulum," and "The Cask of Amontillado"; and

a most unusual character analysis is the central theme of "Ligeia," "Eleonora," and "The Assignation." All of these stories are marked by a brilliance of style and a clearness of development which are found only in the greatest writers. (American Authors; Modern Readers'; Modern Student's; World's Classics; Everyman; Modern Library; Nelson.)

POLO, MARCO 1254–1324

THE TRAVELS OF MARCO POLO

The accounts of this thirteenth century Venetian's long travels in the Orient were so startling in their disclosures that for hundreds of years they were regarded as nothing but imaginative lies. Marco Polo was taken by his father, a travelling merchant, on the long overland trip to China, where he stayed for many years, rising to an important position in the court of the Khan Kublai, travelling about China, and storing up data for his *Travels* while he amassed the greatest fortune of his age. The book is occasionally retarded by digressions, but the author's lively curiosity and vigor in describing many interesting scenes make it a remarkable narrative. (Everyman; Modern Readers'; Black and Gold.)

POPE, ALEXANDER 1688–1744

POEMS

With Alexander Pope the didactic and satirical verse of the neoclassical period of English literature reached its peak. Pope's highly conventional art is displayed in the complete mastery of a single metrical form, the heroic couplet, and in the achievement of precision and polish in stating common-sense thought. Scores of his couplets are quoted as proverbs. Pope's theory of poetry is fully set forth in his "Essay on Criticism." His most amusing satire is "The Rape of the Lock," whose humorous grace and ease are beyond praise. Pope is the apostle of good sense and good taste; high imagination and originality of thought must be sought elsewhere. Suggested: "An Essay on Criticism"; "The Rape of the Lock"; "Eloisa to Abelard"; "Of the Characters of Women"; "Universal Prayer"; "Epistle to Dr. Arbuthnot." (Cambridge; Everyman; Globe; Nelson; F. S. Crofts.)

PORTER, JANE, 1776–1850

SCOTTISH CHIEFS

Readers proud of a Scotch ancestry will find special pleasure in this thrilling account of Scotland's hero, Sir William Wallace. He was among the most brilliant soldiers of the Middle Ages, and his continuous conflicts not only against the far superior English invaders but also against his treacherous countrymen are told with all the

glamour of romantic chivalrous adventure that Mrs. Porter could summon. (Scribners; Dutton.)

PORTER, WILLIAM SIDNEY see HENRY, O.

PRESCOTT, WILLIAM HICKLING 1796–1859

THE CONQUEST OF MEXICO

The story of how Hernando Cortes, with a mere handful of Spanish soldiers, between 1519 and 1521 conquered the rich empire of Montezuma is one of the most thrilling tales of American discovery. From an intensive study of the chronicles of the Conquest, Prescott was able to retell the story with all its dramatic incident and barbaric splendor. Great strides have been made in Mexican archaeology since his day, but the historian's account of the Aztec civilization is reliable in its main outlines. The history of Cortes' expedition is likewise subject to correction in minor details, but no future account is likely to possess the epic quality of Prescott's narrative. (World's Classics 2 vols.; Everyman 2 vols.; Henry Holt.)

RABELAIS, FRANÇOIS about 1494–1553

GARGANTUA AND PANTAGRUEL

François Rabelais, a great scholar of the Renaissance in France, is one of the world's supreme humorists. His *Gargantua* is the story of a giant, a huge, good-natured animal, whose prodigies of eating and drinking, and whose grotesque pranks and vast deeds of prowess give the author opportunity for much rough jesting and full-throated laughter. Underneath the cloak of humor are hidden serious purposes, for Rabelais realized the abuses of his day, and exposed them in satiric episodes of his tale. Among these abuses were the pedantic mediaeval education, and the frivolous causes for which nations went to war. As a positive contribution to the thought of his age, there is the story of the founding of the Abbey of Thélème, a monastery without rule, which is the author's ideal conception of the freedom of Humanism. The *Pantagruel* relates in the same strain the adventures of Gargantua's son. It should be kept in mind that Rabelais is a learned writer, who underneath all his coarse fooling has a serious and wise message for his readers. (Modern Library, abridged tr. Urquhart & Motteux, 1653–94; Simon & Schuster.)

RACINE, JEAN 1639–1699

ANDROMAQUE

Racine has utilized the theme of unrequited love as the basis for this tragedy. Andromache, Hector's widow, is courted by her captor, Pyrrhus, son of Achilles; he in turn is passionately loved by the

great Helen's daughter, Hermione, who is idolized by Orestes, Agamemnon's son. In each case the love is one-sided, and sombre tragedy engulfs the leading characters when Andromache marries Pyrrhus in her attempt to protect her son and to aid the lost cause of the Trojans. Racine has strictly adhered to the classical unities, and has imbued his drama with the essence of French classicism; *Andromaque* is therefore artificial in some respects, although the psychology, especially of Hermione, is always interesting.

READE, CHARLES 1814–1884

THE CLOISTER AND THE HEARTH

The cloister symbolizes the Church, and the hearth represents the home which Gerard, a young Dutch artist of the fifteenth century, so dearly wished he could establish with his heroic fiancée, Margaret Brandt. But because he had taken steps to become a monk, he was denied that right through the all-powerful rules of the mediaeval church. Reade's historical romance, which is among the greatest of this fictional type, introduces a multitude of dramatic adventures in which Gerard and Margaret participate. The book is thoroughly vivid; the irony of these "star-crossed lovers'" situation is often deeply pathetic; and its accurate picture of the early Renaissance in Holland and Italy is always instructive and interesting. (Oxford; Everyman; Nelson.)

RICHARDSON, SAMUEL 1689–1761

CLARISSA HARLOWE

An abridged edition of *Clarissa Harlowe* is recommended, for the admirable picture of eighteenth century society in England can thereby be obtained and the monotony of Richardson's digressive and painfully detailed style avoided. The story, developed largely through letters from Clarissa to a confidante, concerns an attractive roué's unsuccessful courting of Clarissa, the daughter of a most respectable family. The characterizations in this early novel are sentimentally exaggerated, but the series of adventures that befall Clarissa and the villain are convincing, and the background is well sketched. (Henry Holt, abr. ed.)

ROBINSON, EDWIN ARLINGTON 1869—

TRISTRAM

Edwin Arlington Robinson's *Tristram* was awarded the Pulitzer Prize of 1928. The poem is interesting both as the mature work of a distinguished American poet, and as the most recent re-telling of an ancient story. It would be well to read in connection with it a translation of one of the older versions. The particular mark of the modern

age in Robinson's poems is the careful psychology. Every character is subjected to a searching analysis, and every word, deed, and mood is subtly motivated. Interest is focused on character rather than on archaeological detail. The medium is a nervous and vigorous blank verse, sometimes achieving passages of high emotion and swelling music. (Macmillan.)

ROLLAND, ROMAIN 1868—

JEAN-CHRISTOPHE

For this long novel, in which the author's chief interest was to analyze the aesthetic appreciation and psychology of a genius, no better hero could have been conceived than the sensitive musician, Jean-Christophe. His stormy life included banishment from two countries, disappointments in love and in artistic recognition, passionate suffering, and constant disillusionment, but the final chapters before his death bring the tranquillity of delayed success. The conception of Jean-Christophe and the author's style are always intensely powerful, though frequently abstract digressions, necessary for the minute characterization, impede the progress of the story. (Henry Holt, tr. Gilbert Cannan.)

ROSSETTI, DANTE GABRIEL 1828–1882

POEMS

Dante Gabriel Rossetti, painter and poet, was one of the leaders of the artistic group who called themselves the Pre-Raphaelite Brotherhood. They sought to bring back to the art of their day the simplicity, sincerity, and truth to nature of the Italian painters and poets before Raphael. Rossetti wrote poems as he painted pictures, with mystic exaltation, and aesthetic delight in all the physical forms of beauty. His mediaevalism is pronounced, but he has idealized the Middle Ages almost out of recognition, and has employed with most effect their picturesque suggestions. Notable among Rossetti's poems is *The House of Life,* a sequence of one hundred and one sonnets, telling the story of the poet's love and the early death of the loved one, in verses of passionate intensity and mystical beauty. Suggested: "The Blessed Damozel"; "Sister Helen"; "My Sister's Sleep"; "The Ballad of Dead Ladies" (tr. from Villon); "Sudden Light"; "The Woodspurge"; "The White Ship"; "The King's Tragedy"; "The Cloud Confines"; *The House of Life.* (Oxford; World's Classics; Everyman; Nelson.)

ROSTAND, EDMOND 1869–1918

CYRANO DE BERGERAC

Except for his huge and hideous nose, Cyrano might have been the most admired courtier of Louis XIII. But his brilliant wit, poetic

fancy, and dashing bravery were of little avail because of his grotesque ugliness, and his love for Roxane was not returned. Quixotically, he used all his cleverness to help the suit of Christian, whom Roxane loved because he was handsome. Christian is killed in battle, and Cyrano is mortally wounded by private enemies. The play's final scene is highly tragic, for Roxane discovers that it was only Cyrano's subterfuges which she loved in Christian. (Henry Holt, tr. Brian Hooker; Modern Library.)

L'AIGLON

Rostand has taken as his hero the son of Napoleon I and Marie Louise of Austria. Franz, Duke of Reichstadt, longs to follow in his father's footsteps, but the watchfulness of the sinister Prince Metternich and his own pathetic weakness, the helplessness of a sick boy, compel him to waste his brief youth in the midst of a meaningless and hostile splendor. The career of this eminent but futile figure is told with a romantic heightening that is peculiar to this dramatist. The stage is crowded; the episodes are ingenious and picturesque; and there is a constant flow of eloquent but rather florid poetry. For all the manifest artificiality of the piece, the imagination and sympathy of the reader are taken by storm, and in the fate of the Eaglet one feels the pathos of the failures of all the dreamers of the world. (Yale University Press, tr. Basil Davenport.)

RUSKIN, JOHN 1819–1900

MODERN PAINTERS

When J. M. W. Turner began painting his impressionistic sunsets and seascapes, the unfavorable criticism of his style was met by Ruskin's eloquent defense, which is the foundation of *Modern Painters*. Turner embodied the ideas of sincerity, of essential beauty, and of spiritual truth which Ruskin, with his strong sense of ethical values, insisted that the greatest art should contain. Many chapters on the beauties of nature and the effects they should have upon artists embellish the book, and show not only Ruskin's interesting aesthetic theories but also his extravagantly beautiful style. (Everyman; Nelson.)

THE SEVEN LAMPS OF ARCHITECTURE

Ruskin says elsewhere that "every great national architecture has been the result and exponent of a great national religion." The names of the seven lamps of architecture show clearly that a similar spiritual doctrine dominates this book, for Ruskin's luminaries are Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience; and he shows that the world's greatest architectural movements have sprung from a combination of these abstract qualities. The book is largely devoted to

the theory of architecture, though concrete examples, described in Ruskin's magnificent manner, are frequently introduced to illustrate the statements, and digressions on a multitude of connected subjects amplify Ruskin's original, thoughtful ideas. (Everyman.)

SESAME AND LILIES

Sesame and Lilies is probably the best introduction to Ruskin's thoughts on art and life. It consists of two lectures, "Of Kings' Treasuries" and "Of Queens' Gardens." To these was added after the first edition a third lecture, "The Mystery of Life and Its Arts." Sesame symbolizes the pass-word with which we may find the treasures hidden in books. A part of the essay is devoted to the precise use of words, but at the end the author has raised his theme to a discussion of books in their relation to the right conduct of life. Lilies symbolize the ideal of pure and noble womanhood. The three divisions treat of woman's just right to queenly power in the world, the education which will fit her for exercising her function, and the way in which she should exercise it. (World's Classics; Everyman; Nelson.)

THE CROWN OF WILD OLIVE

This volume consists of three lectures: "Work," "Traffic," and "War." The crown of wild olive was the prize of the victor in the Olympic Games in ancient Greece, and it is used by Ruskin to symbolize the reward of human work, not of gold, but of honor and rest. The three addresses furnish a serious and coherent exposition of the author's social philosophy, which rests on industry and justice, and which decries greed as the chief of human ills. (World's Classics; Everyman.)

PRAETERITA

Praeterita (Things Gone By), a series of autobiographical sketches composed in Ruskin's old age, contains perhaps his most exquisite and charming writing. He himself says that he has written "frankly, garrulously, and at ease." In these delightful but rather pathetic confessions he has shown the springs of both his strength and his weakness; he describes the stern discipline which gave a high moral tone to his life and his life's work, and the loneliness which did so much to make his message of social reform impracticable. Among the most interesting chapters are those which describe his early travels through England and Scotland and on the Continent, and inimitable word-pictures of scenery occur in the chapters on Switzerland and the Alps. (London, George Allen and Unwin 3 vols.)

SAINT-PIERRE, JACQUES HENRI BERNARDIN DE 1737–1814

PAUL AND VIRGINIA

On the island of Mauritius two French children grow up, with all the advantages which unspoiled nature can give them. As they mature, their love grows, until the separation caused by Virginia's necessary return to France is almost unbearable. They are never married, for Virginia is drowned, to be followed soon in death by the other leading characters. This tragic ending is precipitated through a highly artificial prudery, unconvincing and almost humorous to a modern reader, but until this point the romance is highly diverting, with its pleasing sentimentality, and charming pictures of the lovers and their tropical paradise. (Riverside Classics, Houghton Mifflin.)

SAND, GEORGE (MADAME DUDEVANT) 1804–1876

THE DEVIL'S POOL

Primitively simple in plot, this novel tells the story of two French peasants and their gradually developing love. The rustic life of French farmers is described with genuine affection as the characters are introduced, each one being sketched so clearly that the reader feels really acquainted with several interesting peasant types. (Everyman.)

SANDBURG, CARL 1878—

POEMS

Sandburg is the poet of Chicago and the Middle West. He shows both the beautiful and the ugly; all things alike to him throb with life and with hidden meanings. The names of his first four books of poetry are suggestive: *Chicago Poems, Cornhuskers, Smoke and Steel, Slabs of the Sunburnt West.* The common form is free verse in the idiom of his region, with strongly marked rhythm but little melody. Sandburg has no hesitancy in employing slang; he finds the appropriate word for his thought in whatever level of speech. These poems represent the modern revolt against the fixed conventions of art. The poet has gone to the extreme of unconventionality, but what he perhaps misses in form he makes up for in unified and fervent thought. (*Selected Poems,* ed. Rebecca West, Harcourt, Brace.)

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON 1759–1805

WILLIAM TELL

Schiller dramatically presents the familiar legend of Tell's supreme marksmanship in this vivid play, but his chief concern was a studied

causal analysis of the brave Swiss revolt against oppressing Austria. Local color of the Middle Ages, convincing characterizations of both patriots and cruel governors, and a fine perception of the situation's dramatic possibilities distinguish the work. (Bohn Standard Library, tr. Theodore Martin.)

SCOTT, SIR WALTER 1771–1832

MARMION

Marmion, a renowned English knight, has been sent by Henry VIII to the Scottish Court to inquire the meaning of the warlike preparations which James IV is making. At Norham Castle, on the Border, he asks for a guide to Edinburgh, and a mysterious Palmer consents to serve him. On the journey through Scotland we learn of Marmion's love affair with Constance, a runaway nun, and of his base plotting for the hand of the heiress Clare, in which he has disgraced her true lover, De Wilton. The ambassador is received and entertained with due state, but the mission fails. Scotland declares war upon England, Marmion's perfidy is discovered, and the knight falls gallantly fighting in the battle of Flodden Field (1513). Scott's verse is irregular but stirring. He is at his best in the rich scenes of mediaeval pageantry which adorn the poem, and in the tumultuous battle-piece with which it closes. (Modern Readers'; Oxford; Cambridge; Globe.)

THE LADY OF THE LAKE

The Lady of the Lake, like *Marmion,* is really a novel in verse. King James V of Scotland (1512–1542), hunting in the Highlands, is separated from his companions, and finds shelter for the night on an island in Loch Katrine. Here dwell the exiled Douglas and his lovely daughter Ellen. The Highland clans, under the leadership of Roderick Dhu, are preparing to rise against the King. The chieftain is a suitor for Ellen's hand, but she has given her love to Malcolm Graeme, who is loyal to the King. James himself, who is unrecognized, falls in love with the Lady of the Lake, and lingering near her retreat finds himself surrounded by enemies. The high point of the poem is the account of the rising of the clans, summoned by the fiery cross. The four-stressed verse lends itself admirably to rapid narrative, and is also adapted to descriptive passages in Scott's leisurely manner. (Modern Readers'; Oxford; Cambridge; Globe.)

WAVERLEY

The Highlanders, whom Scott knew intimately, were the chief partisans of Bonnie Prince Charlie, that singularly romantic figure, whose attempts to win back the English crown for the Stuart family ended in the brilliant and crushing failure of 1745. Against this historical background, elaborated with special attention to local color, Scott has placed the thrilling adventures of Captain Waverley, an

Englishman who accidentally becomes an important cog in the rebellion. Convincing descriptions of Scotland and its wild clansmen accompany the exciting incidents of the novel. (Everyman; Macmillan; Oxford; Nelson.)

OLD MORTALITY

Old Mortality is a romance of the religious persecutions in Scotland in the late seventeenth century. The leading characters represent the conflicting forces of Covenanters and Royalists. The hero, Henry Morton, joins the Whigs to fight for Scottish liberties, and at the triumph of the King's cause he suffers banishment instead of death. After nine years he returns home in time to win the woman he loves. This is perhaps Scott's most dramatic novel. In the crowded plot the author has re-created the scenes of wild injustice which set a bloody mark upon the rebellion of 1679. Among the unsurpassed character sketches, those of Graham of Claverhouse, and of the fanatic Balfour of Burley are especially memorable. (Everyman; Macmillan; Oxford; Nelson.)

THE HEART OF MIDLOTHIAN

Eighteenth century Scotland and England form the background of this novel, and many views of the island are presented as Jeanie Deans trudges from Edinburgh to London to obtain a pardon for her sister Effie, who is falsely charged with the murder of her son. She obtains the pardon, but already Effie has escaped with her lover, and before the sisters are reunited, many adventures befall them. Although the novel contains fewer historical events than most of Scott's, the reader's interest is always held by such living characters as Ratcliffe, the jailer, and Black George, the vagabond leader. (Everyman; Modern Student's; Macmillan; Oxford; Nelson.)

IVANHOE

Every chapter of *Ivanhoe* is charged with the romantic glamour of the Middle Ages, when Richard Coeur de Lion was England's king. The Crusades, the racial conflict between Normans and Saxons, the rebellion under Richard's brother John, and a reliable presentation of conditions in this remote time are the qualities which make this novel appeal to students of history; every reader, however, will enjoy the thrillingly told adventures which befall Ivanhoe, Rebecca, Robin Hood, and the many other characters who so satisfactorily typify the Age of Chivalry. (Everyman; Macmillan; Oxford; World's Classics; Nelson.)

KENILWORTH

As the Earl of Leicester's secret wife, Amy Robsart, the pathetic heroine of this novel, has a series of unusual adventures with a vivid

climax in her death. Many historical characters, such as Queen Elizabeth and Sir Walter Raleigh, are introduced, and all the brilliant spirit of the time is caught in the description of the festivities presented at Kenilworth Castle for the Queen by her ambitious and unscrupulous favorite. (Everyman; Macmillan; Oxford; Modern Readers'; Nelson.)

QUENTIN DURWARD

The setting for this brilliant historical novel is fifteenth century France, where superstitious, untrustworthy King Louis XI; powerful, unscrupulous Duke Charles of Burgundy; and the notorious bandit leader, William de la Marck, are all intriguing more or less successfully against one another. Quentin Durward, a brave young Scot, and Isabelle of Croye, are beset on all sides by dangers from each of the three villains, and the reader is much relieved when they emerge triumphant from their series of exciting adventures. The spirit of these thrilling times is admirably caught; the characterizations are convincing and reasonably accurate from the historical view-point; and the plot, with its well-developed climax, will please any reader who demands dashing adventure. (Everyman; Macmillan; Oxford; Nelson.)

THE TALISMAN

The story is laid in Syria in the year 1191, during a truce between the Christian armies of the Third Crusade and the Saracens under the Sultan Saladin. Sir Kenneth of the Couchant Leopard, the Prince Royal of Scotland in disguise, comes to join the English leader Richard Coeur de Lion. Sir Kenneth has devoted heart and sword to the Lady Edith Plantagenet, Richard's kinswoman. The plot tells of the unworthy rivalries of the leaders of the Crusade, and of the varied fortunes of the Scottish knight. The final scene brings Richard and Saladin together before a background of Oriental splendor. It is by the efforts of the high-minded Sultan that the lovers are at length united. (Everyman; Macmillan; Oxford; Nelson.)

SHAKESPEARE, WILLIAM 1564–1616

A MIDSUMMER-NIGHT'S DREAM

Characters from classical legends, characters representative of the ignorant villagers Shakespeare himself knew, and characters frankly drawn from fairy tales, are all united in the plot of this highly romantic comedy. Adventures and love tangles befall the classical characters, due to the humorous stupidity of the country folk and the mischievous tricks of Robin Goodfellow, the fairy; but naturally all ends well. The play is perhaps as light-weight as anything Shakespeare wrote, but it has the same deft plot structure and subtle characterizations as his great tragedies. (Cambridge; Oxford; World's Classics

9 vols.; Everyman 3 vols.; Globe; Tudor—a separate volume for each play.)

THE MERCHANT OF VENICE

The Merchant of Venice is classed as a romantic comedy, but the chief character of the play, Shylock the Jew, has many elements of tragedy. Everyone is against him because of his race. To be sure he has all the unpleasant qualities of the conventional stage Jew, but there is something magnificently tragic in his characterization which makes one almost regret that a legal quibble, advanced by the able heroine Portia, robs him of his last hold on the revenge to which he is entitled. There is another plot in the play, dealing with the love affair of Bassanio and Portia, but Shylock and the pound of Antonio's flesh that he has taken as security for a loan are the all-important parts of this tragi-comic masterpiece. (As above.)

THE TAMING OF THE SHREW

Character analysis was usually more interesting to Shakespeare than pure plot development, but here he has written a farce which consists almost entirely of story and action. This plot deals with the taming of a fiery virago, Katherina. Petruchio, to whom her father is delighted to marry her, seems like an ordinary person, but he has all the qualities of a lion-tamer, and in the course of the play he transforms his wife from the most ferocious woman possible into the personification of meekness. The struggle of two strong-willed people, suitable for either tragedy or comedy, is here skillfully used to produce a very amusing play, which is perhaps as popular today as any of Shakespeare's comedies. (As above.)

MUCH ADO ABOUT NOTHING

If love is considered as nothing, Shakespeare's play fits its title, for the love stories of Beatrice and Benedick and of Hero and Claudio form the chief plot material; however a very slight change in the development of the Hero-Claudio affair would have transformed it into tragedy through the machinations of Don John, the villain. Though this part of the plot is kept tense through the device of averted tragedy, it is the witty repartee between Beatrice and Benedick that marks the play as an outstanding example of high comedy. Two other characters—the ignorant constables Dogberry and Verges—are worthy of note; they are constantly humorous as they blunderingly discover the villain's treachery. (As above.)

AS YOU LIKE IT

Arcadianism, with its well-known details of love's success against almost overwhelming difficulties, of gentle shepherds and banished aristocrats, of repentant villains, and of an idyllic pastoral setting, is

found best in *As You Like It.* After sundry romantic adventures, the lovers—four pairs of them develop during the course of the play—are all united at the banished Duke's retreat in the Forest of Arden. Many other characters of merit are introduced, notably Touchstone, the effervescent jester, and Jaques, the melancholy courtier, whose cynical "seven ages of man" speech, beginning "All the world's a stage," is as well known as anything from Shakespeare. (As above.)

TWELFTH NIGHT

This comedy was entitled *Twelfth Night* because Shakespeare considered it suitable entertainment for the final evening of the twelve-day celebration which formerly followed Christmas. And adequate entertainment it certainly was, with its romantic elements of a long lost twin brother and sister, with the heroine Viola dressed in boy's clothes, and with the complications which this disguise brings to both Orsino, who loves her, and to Olivia, who loves her brother Sebastian. Skillful characterization appears in all the leading parts, and in the humorous roles of fat Sir Toby Belch, foolish Sir Andrew Aguecheek, and conceited Malvolio. (As above.)

THE TEMPEST

A general air of tranquillity pervades *The Tempest,* not only in details such as the setting on an uninhabited tropical island, but also in the characters and the poetic lines they speak. Prospero, the wrongly deposed Duke of Milan, is a philosopher who enjoys his easy existence on the island; Miranda, his daughter, is entirely happy and care-free; Ferdinand, her lover (he is the first man except her father whom she has ever seen), fits perfectly into the feeling of general peacefulness; Ariel, the fairy servant of Prospero, brings a supernatural and airy quality to the play; and even Caliban, the deformed slave, is presented in a harmonious manner. The romantic plot, dealing with Miranda's and Ferdinand's love and their escape from the island, is always interesting and lightly charming. (As above.)

HENRY THE FOURTH, PART ONE

Shakespeare's history supplies in interest what it lacks in accuracy, and this play is particularly popular through its immortal character, Sir John Falstaff, the fat, knavish, and irresistibly humorous companion of Hal, the Prince of Wales. Other comic characters, drawn from the tavern life of the time, roister with Falstaff to make this one of the most delightfully funny plays that Shakespeare ever wrote. The main theme of the play, however, deals with the serious problems before Henry IV (who ruled England from 1399 to 1413) of the revolution led by the valiant Harry Hotspur. The comic and

serious elements alternate until their union in the last act at the battle of Shrewsbury, where Falstaff loses his reputation for courage and Hotspur his life. (As above.)

HENRY THE FOURTH, PART TWO

Henry the Fourth, Part Two is undoubtedly a great play, but the sequel cannot reach the same consistent heights of humor and historic interest as the first part. Falstaff, Mistress Quickly, and Doll Tearsheet continue the comic element, and Archbishop Scroop and his rebellious noblemen supply Hotspur's place on the drama's serious side. In the final act the reader's laughter at Falstaff is suddenly changed to keen sympathy on his banishment by the newly crowned Henry V, who as Prince Hal had been his irresponsible companion. (As above.)

HENRY THE FIFTH

Readers who are particularly interested in character development will find a striking example of it here in the phenomenal moral growth of Henry V. As Prince of Wales, he was the madly carousing companion of Jack Falstaff; in this play he becomes the idolized king of England, who beats the French against overwhelming odds in the famous battle of Agincourt (1415). *Henry the Fifth* is well supplied with humorous scenes by the cautious coward Nym, the pompous braggart Pistol, and the fiery Welshman Fluellen; the scene in which the king, who knows no French, woos Princess Katherine, who understands no English, is also freshly comic. But the chief note of the play is one of deep patriotism, effectively introduced in speeches of great eloquence. (As above.)

ROMEO AND JULIET

The essence of romantic and tragic love is found in *Romeo and Juliet.* A mortal family feud separated these lovers' families and almost prevented their elopement; their marriage was followed immediately by a series of disasters which led finally to the death of both. The ending of the play is intensely tragic, because the slightest element of good luck would have brought them success and happiness. Juliet especially has been presented in such a convincing manner that she lives again for the reader in all her agonies. Her garrulous nurse adds a touch of real humor, but the main theme, told in Shakespeare's perfect poetry, is of course high tragedy. (As above.)

JULIUS CAESAR

Full of magnificent diction, of exciting incidents, and of brilliant characterizations is this tragedy of imperial Rome. Brutus is the dominant figure, whose story is traced from success, after the mur-

der of Julius Caesar, to downfall at the battle of Philippi. He is the political idealist who feels it his sacred duty to participate in the revolution which overthrows Caesar; like many earnest theorists, however, he fails to grasp the necessary realities, and in the hour of defeat he dies by his own hand. For sheer heights of oratory and perfect understanding of mob psychology, Shakespeare is at his best in the scene which includes Antony's famous speech beginning "Friends, Romans, countrymen, lend me your ears." (As above.)

Hamlet

The story here is of revenge for a murdered father. All the characters are perfectly analyzed, from the imperious king down to the comic grave diggers, and there is an indescribable magnificence in the way Shakespeare has laid bare the suffering soul of Hamlet. His madness, feigned so as to further his revenge, and the genuine insanity of his pathetic love, Ophelia, are powerful details in the tragedy. Hamlet's shrewd device for detecting his uncle's guilt and the inadvertent murder of Ophelia's father, Polonius, add further dramatic potency; and the final curtain falls on a climax of tragic grandeur and melodramatic excitement in the death of all the leading characters. The beauty, the power, and the emotion which are crowded into the dialogue show the immense force of Shakespeare's poetic genius. (As above.)

Othello

The early scenes of *Othello* disclose an intense rivalry between Iago, the consummate villain, and Cassio, the man who has been promoted over him in the Venetian army. By a series of veiled accusations, by seemingly reliable circumstantial evidence, and by his own dominating personality, Iago makes the noble Othello so insane with jealousy that he kills his lovely wife, Desdemona, and then takes his own life when he finds she has been perfectly innocent. The play is full of action, which discloses many interesting types of character as it moves rapidly to its tragic climax. Iago's diabolic skill in deluding Othello is portrayed with the greatest deftness as he gradually transforms his victim from a loving husband to a maddened avenger of his honor. (As above.)

King Lear

The base ingratitude of two inhuman daughters, Goneril and Regan, to their aged father is the theme of this stupendous tragedy. Lear, King of Britain, is the old man who misguidedly surrenders his property to his daughters so that he will be relieved of responsibility during his last years. The rather childish stubbornness of both Lear

and his youngest daughter Cordelia, the only one who really loves him, leads to a disagreement and breach between them which ends only in their deaths. A sub-plot dealing with the Earl of Gloucester and his two sons, has similar details of filial perfidy, and the general tone of the play is one of omnipotent tragic power. (As above.)

MACBETH

Here Shakespeare has made a profound study of ambition as a means of tragic downfall. Lady Macbeth, the magnetic wife of a successful Scotch general, induces her husband to murder the benign old king and usurp the throne. Mixed with their worldly ambition and its bloody course, however, is a tender, almost spiritual love between Macbeth and his wife. As each successive tragedy overwhelms them and draws them further into their program of terrorism, they still support each other, until finally they are both killed, Lady Macbeth through a nervous collapse, and Macbeth on the field of battle. The play gives splendid examples of Shakespeare's magnificent verse, of his perfect character analysis, of his unerring feeling for dramatic action, and of his tremendous conception of tragedy. A stranger to Shakespeare would do well to begin his study of the tragedies with *Macbeth.* (As above.)

ANTONY AND CLEOPATRA

Antony was a successful Roman general until he met Cleopatra and sacrificed all his worldly advancement for his intense devotion to her voluptuous charms. Shakespeare makes her indeed a fascinator, and the treatment of her love affair with Antony is so inspired that the tragic climax, caused by Caesar's invasion of Egypt, is intensely poignant. Throughout the play a remarkable magnitude of conception and a magnificence of the blank verse are noted, which enhance the dramatic appeal of each situation and characterization. (As above.)

SONNETS

In the one hundred and fifty-four *Sonnets* of Shakespeare are some of the finest lyric utterances of English poetry. In many we are persuaded that we hear the very tones of the master's voice. There is a story half-told of the poet's love for a noble youth and for a "dark lady," and of the betrayal of his friendship. There have been many attempts to settle the autobiographical significance of the *Sonnets,* but they have come to nothing. The reader will do well to neglect the confusing narrative thread, and search out such supreme statements of human experience as Sonnets 29, 33, and 168. (Treasury.)

SHAW, GEORGE BERNARD 1856—

ARMS AND THE MAN

Most plays on military subjects written before this one had glorified and made romantic the life of a soldier; Shaw, however, gives a very entertaining comedy of a soldier who carries food—candy, to be exact—instead of ammunition, and who is not afraid to admit that he is afraid in battle, and of a heroine who is conventionally romantic until it is discovered that she never really believed in her romantic idols. The play is set in the Balkans during one of the sporadic wars. The lines are delightfully humorous, and the characters are typical of Shaw in their convincing animation. (Brentano's.)

CAESAR AND CLEOPATRA

The title roles of this comedy are not the bellicose, imperious Caesar nor the voluptuous Cleopatra of familiar history; in humanizing them, Shaw's wit has made two essentially modern characters, a matter-of-fact, unromantic general, and an impulsive, attractive debutante. This original conception of the situation is largely responsible for the delightful humor which permeates the play. (Brentano's.)

MAN AND SUPERMAN

Comedy mixed with philosophy on social customs forms a pleasant combination as Shaw presents it in *Man and Superman.* Ann Whitefield, attractive and determined, decides to marry Jack Tanner, and sets out, undeterred by a series of comic adventures, to win a proposal from him. He has other ideas, however, and there is arduous work for Ann, which leads her from England to Spain, and which supplies the dialogue with many clever epigrams on society in general, before she finally bags her game. (Brentano's.)

PYGMALION

In the classic myth, Pygmalion was a sculptor who fell in love with a beautiful female statue he had chiseled, and to which at his prayer the gods gave life. In Shaw's intensely modern comedy, Pygmalion is a teacher of phonetics, Henry Higgins, who picks up a London flower girl, and by teaching her a cultivated English pronunciation passes her off in society as a lady. The experiment is attended with amusing but harmless consequences, which maintain the reader's interest throughout and leave him guessing at the end. The transformation of Higgins' Galatea, Liza Doolittle, affords Shaw ample opportunity for acid comment on the distinctions between England's social classes. (Brentano's.)

SAINT JOAN

Saint Joan is the most serious and probably the greatest of Shaw's dramas. It is an entirely original presentation of the French heroine, its novelty consisting in the fact that the author seeks to do full justice to every actor in the tragedy, as well to Cauchon and Warwick, the persecutors, as to the Maid. The rise and fall of Joan follow the lines of the historical account. Joan's practical common-sense and purity of motive arouse high admiration in the author; the scene of the trial and execution is profoundly tragic. The fantastic epilogue points a typically Shavian moral, as does the brilliantly written preface. (Brentano's.)

SHELLEY, PERCY BYSSHE 1792–1822

PROMETHEUS UNBOUND

Taking the legend of Prometheus as his foundation, Shelley composed a mythological allegory of the liberation of mankind from the tyranny of self-imposed law. Prometheus, symbolizing mankind, is chained to a mountain height by the tyrant Zeus, who represents custom or law, and his wife Asia, who is love, is removed from him. In his sufferings he is consoled by faith and hope, until the day when necessity overthrows the despot, and Prometheus is once more free and united with love. There is much cloudy symbolism, but the magnificent verse and the splendor of the vision of the golden age command high admiration. The poem is semi-dramatic at the beginning, but at the end it dissolves into a kind of lyric cycle. (For editions see below.)

POEMS

To the poet Shelley was granted a vision of the spirit of beauty which moves through the world and consecrates it. This "Intellectual Beauty" is a highly abstract conception, almost escaping formulation in words; nevertheless the poet devoted his powers to setting forth this idea, and the thought that beauty works in the world through love. Shelley's message is conveyed in the most exquisite lyric forms, the music of which is hardly to be matched in English. The "Ode to the West Wind" and "To a Skylark" are known to every lover of poetry, but they can never become hackneyed. Perhaps Shelley's masterpiece is "Adonais," an elegy upon John Keats. Suggested: "Alastor"; "Hymn to Intellectual Beauty"; "Ozymandias"; "Lines written among the Euganean Hills"; "Stanzas, written in Dejection near Naples"; "Ode to the West Wind"; "The Indian Seranade"; "The Sensitive Plant"; "The Cloud"; "To a Skylark"; "Ode to Naples"; "Epipsychidion"; "Adonais"; "Final Chorus from Hellas"; "With a Guitar, to Jane." (Athenaeum; Treasury; World's

Classics; Riverside; Cambridge; Oxford; Everyman 2 vols.; Globe; Nelson.)

SHERIDAN, RICHARD BRINSLEY 1751–1816

THE RIVALS

In the first place, Captain Jack Absolute has courted the romantic Lydia Languish as Ensign Beverley, and when he is formally presented in his true character, he finds his alias a formidable rival. His friend, the country gentleman Bob Acres, as a rejected suitor has conceived a violent dislike for the conquering Beverley. Spurred on by the fiery Irishman Sir Lucius O'Trigger, Acres challenges Beverley to a duel. At the same time Sir Lucius, deceived into believing that he is favored by Lydia, calls out the captain. A great deal of explaining is necessary before the ludicrous entanglement is cleared away. This splendid comedy is a veritable gallery of humorous characterization. Favorites for generations have been Acres with his strange fashion of swearing, and Mrs. Malaprop, whose ability to misuse long words amounts to positive genius. (*Types of English Drama 1660–1780;* Athenaeum; Modern Readers'; Oxford; World's Classics; Everyman.)

THE SCHOOL FOR SCANDAL

Sir Peter Teazle has taken a young wife from the country, who, to be in the fashion of the town, frequents the drawing-room of Lady Sneerwell, the entertainment of whose company consists in circulating scandal about their acquaintance. Lady Sneerwell's chief confederate is Joseph Surface, an accomplished hypocrite, and together they seek to ruin the reputation of Joseph's brother, Charles, a reckless and extravagant, but good-hearted young fellow. In the end the scandal-mongers are frustrated; Lady Teazle realizes the error of her ways; and a typically eighteenth-century love story is ended satisfactorily. The play is a masterpiece of involved construction. The dialogue is brilliant, the characters are sharply etched, and one scene, the so-called "screen scene," is hardly excelled in English comedy. (Editions as above.)

SIDNEY, SIR PHILIP 1554–1586

AN APOLOGY FOR POETRY

This is the oldest English literary essay that may be generally read with pleasure today. Sir Philip Sidney, the perfect knight of the court of Elizabeth, defends the function of the poet against detractors. He glorifies the creative power of the poet, and vindicates his place in learning. Then follows a brief survey of English poets from Chaucer to Spenser, and an account of the primitive pre-

Shakespearean drama. The style is witty, learned, and eloquent. (Athenaeum; Oxford University Press.)

SIENKIEWICZ, HENRYK 1846–1916

QUO VADIS?

St. Peter, according to an old legend, escaped from Rome and his impending execution. Not far from the city, he met Jesus, and to Peter's question, "Quo vadis?" ("Where art thou going?"), the Lord replied that he was journeying to Rome, to be crucified again; at this answer, Peter returned, meeting his death heroically. The title of this great Polish novel was fittingly inspired by this legend, for the plot deals with the Emperor Nero's brutal persecution of the early Christians. It is perhaps the best historical novel dealing with this critical period, when Rome was rapidly declining, and when the Christians, in spite of their agonizing martyrdoms, were gaining great power. (Little, Brown, tr. Jeremiah Curtin; Nelson.)

SIR GAWAIN AND THE GREEN KNIGHT 14th century

On a certain Christmas day, King Arthur's court was astounded by a mysterious green knight who rode into the hall and offered to exchange blows with any of Arthur's knights. Gawain accepted the challenge, and struck off the knight's head, whereupon this strange creature calmly picked it up and announced that in a year and a day Gawain would receive his blow. The balance of this surprising adventure is delightfully told in *Sir Gawain and the Green Knight,* one of the best mediaeval romances, which abounds in unexcelled contemporary descriptions of courtly life during the age of chivalry. (Riverside, tr. K. G. T. Webster; *Chief British Poets of the Fourteenth and Fifteenth Centuries,* Houghton Mifflin.)

SMOLLETT, TOBIAS GEORGE 1721–1771

RODERICK RANDOM

Smollett's life as a navy surgeon was so adventurous that he was able to work many of its details into this long biography of Roderick Random. The hero has an unhappy childhood as a poor relation; a vividly adventurous youth, climaxed in a naval expedition against the Spanish West Indies; an arduous courtship which takes him on adventures to France and South America; and finally marriage with the girl he loves, and the discovery of his long lost father. In spite of a certain crudeness and verbosity, the book is interesting for its virile plot, its varied characters, and its realistic picture of the eighteenth century. (Everyman; Bohn 2 vols.)

HUMPHREY CLINKER

The rambling tale of Humphrey Clinker, a poor coachman, is developed through a series of letters, written by the various characters of the novel. His career includes many vigorously told adventures, and ends in a happy marriage and the discovery of his paternity. During most of the novel, Clinker's employer and his queer family are driving about England and Scotland; this feature permits Smollett's realistic descriptions of eighteenth century society and its fashionable gathering places, such as Bath and London, to become an integral part of the story. (World's Classics.)

SOPHOCLES 495–406 B. C.

ANTIGONE

The struggle for the Theban throne between the brothers Polynices and Eteocles ended in the death of both and the elevation of Creon to be king. One of the first acts of his stern government was a proclamation that Polynices, as a traitor, should have no funeral, but Antigone, his faithful sister, determined to perform the rites herself. This action leads to the tragedy of the play, and very moving it is to admirers of Greek drama, for Antigone represents human love and Creon is the personification of governmental authority. (Everyman, tr. Young; Heath, tr. E. H. Plumptre; Macmillan, prose tr. Jebb, metrical tr. Way; Oxford University Press, tr. R. Whitelaw.)

OEDIPUS, KING OF THEBES

Fate is the instrument that involved King Oedipus in an inexorable series of complications—the murder of his father, the marriage to his mother, and finally the tragic ending of his own life. Sophocles has presented this innocent sinner with the greatest skill, emphasized the pathos of each situation in which he is involved, and stimulated intense sympathy for the leading characters. The grandeur of its conception has led many critics to pronounce it the greatest of Greek tragedies, but, as is the case with all classical drama, inexperienced readers may be disappointed by its manifold differences from modern plays. (Everyman, tr. Young; Heath, tr. E. H. Plumptre; Macmillan, prose tr. Jebb, metrical tr. Way; Oxford University Press, tr. Gilbert Murray.)

SPENSER, EDMUND 1552?–1599

THE FAERIE QUEENE

Mediaeval allegory of moral virtues and vices, and Renaissance romance of war and love are perfectly blended in *The Faerie*

Queene. The beginning reader may ignore the allegory for the most part, and enjoy the romance for its own sake. The first book relates the marvelous adventures of the Red Cross Knight, or Holiness, the second, the no less wonderful exploits of Sir Guyon, or Temperance; these books are the most widely read of the six which Spenser completed. The poet is amazingly fertile in invention. In his plots incident succeeds incident with breathless speed, and the scene is constantly filled with beautiful or grotesque but always gorgeous creations of pure fancy. Spenser was the maker of such faultless verse that he has been called "the poets' poet." (Cambridge; Oxford; Everyman 2 vols.; Globe.)

STEELE see ADDISON

STEPHENS, JAMES 1882—

THE CROCK OF GOLD

In place of a well defined plot, a truly Irish sense of humor and whimsy unifies this novel. The leading characters are an eccentric philosopher; his peculiar wife, the Thin Woman of Inis Magrath; two attractive, thoroughly normal children; and a group of Leprecauns, or queer Irish gnomes. The unconventional content of the book will appeal only to readers who enjoy the simple piquancy of folklore and fairy tales, but such readers will love Stephens' exquisite style in treating these fanciful subjects and in describing their enchanting Irish background. (Macmillan.)

STERNE, LAURENCE 1713–1768

TRISTRAM SHANDY

No more unusual novel could be written than *The Life and Opinions of Tristram Shandy, Gent.* Sterne gave free rein to his eccentricities in sketching his imaginary hero, his opinionated father, and his artless Uncle Toby. The book has many other famous characters, too, notably Uncle Toby's faithful servant, Corporal Trim; Dr. Slop, a ridiculously satirized country practitioner; and the Widow Wadman, whose wooing of Toby is highly diverting. Sterne's endless, humorous digressions make it impossible for the author to proceed far in Tristram's life story, but these identical digressions and "Shandiacal" interpolations make the book the extraordinary classic that it is. (Modern Library; World's Classics; Everyman; Black and Gold; Temple 2 vols.)

A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY

It is almost impossible to describe accurately this book or to prophesy who will like it and who will not, for it is unique among

essays of travel. Sterne's eccentricities may be noted on every page, in the minute analyses, in the rambling digressions, and in the sentimentality, and the book suddenly stops before the writer enters Italy. Still, it illustrates many of Sterne's commendable features, notably his effervescent wit, his sincere pathos, and his sometimes beautiful style, which presents exquisite vignettes of rural France. (World's Classics; Everyman; Black and Gold; Temple.)

STEVENSON, ROBERT LOUIS 1850–1894

TRAVELS WITH A DONKEY IN THE CEVENNES

The two leading characters in this informal discussion of a ramble through southern France are Stevenson himself and his intractable donkey, Modestine, on whom he loaded his meagre camp outfit for this twelve day trip. The towns and people he saw were picturesque; the life he led was free and easy; the obscure historic incidents he mentions are interesting and to the point; but the book is chiefly read for the omnipresent charm of Stevenson's style, be it in describing the delicately beautiful picture of a night among the pines or his humorous struggles with Modestine. (Scribners; Everyman; Nelson.)

VIRGINIBUS PUERISQUE

The title-essays of this volume present a view of life at twenty-five. The greater part of the book preserves the point of view of young manhood. There is, for instance, a contrast made between "Crabbed Age and Youth," which should be a source of notable comfort to the readers to whom it is addressed, and there is a no less consoling "Apology for Idlers." In solemn mood, the reflections on death in "Aes Triplex" exemplify Stevenson's finest essay style, and remind us of the threat which forever hung over the writer, yet failed to quench his youthful ardor. The collection as a whole is representative of Stevenson at his best, although it may be that there is overmuch preaching. (Scribners; World's Classics; Everyman; Nelson.)

TREASURE ISLAND

The best boys' book of adventure is likewise a universal favorite among more mature readers. Jim Hawkins, pot-boy of the Admiral Benbow Inn, comes into possession of a map which shows the location of buried treasure on a tropical island. A ship is chartered, and the voyage to Treasure Island is begun, but the owners discover just in the nick of time that the ship's crew are almost entirely pirates. By a series of lucky accidents, in the face of terrifying hazards, Jim becomes the means of achieving the purpose of the voyage. Among a host of picturesque figures, Long John Silver,

leader of the pirates, stands out as one of the most fascinating villains in English fiction. The story moves with breath-taking speed, and in its varying fortunes the lover of romance takes his fill of satisfaction. (Scribners; Modern Readers'; Standard English Classics, Ginn; Everyman; Nelson; World's Classics.)

KIDNAPPED

As Stevenson summarized the book, it contains the "memoirs of the adventures of David Balfour in the year 1751. How he was kidnapped and cast away; his sufferings in a desert isle; his journey to the wild Highlands; his acquaintance with Alan Breck Stewart and other notorious Highland Jacobites; with all that he suffered at the hands of his uncle, Ebenezer Balfour of Shaws, falsely so-called." Vivid in every detail, full of action and exciting adventure, *Kidnapped* is excellent romantic fiction. The love story of the hero, in which he is further aided by his matchless friend Alan, is related in the sequel, *David Balfour*. (Scribners; World's Classics; Everyman; Nelson.)

THE MASTER OF BALLANTRAE

For a study of fraternal hate, coupled with really thrilling adventures, this book is indeed a masterpiece. Incompatible temperaments cause the irreparable breach between the two sons of a Scotch gentleman, and this hatred forms the background for vivid and exciting incidents ranging from a candle-lit midnight duel to the gruesome death scenes of the two brothers in the snow-bound Adirondack Mountains. (Scribners; Modern Student's; Everyman; Nelson.)

TALES

Two facts about Stevenson the author are of first importance: he was an exquisite artist in words, and he wrote, almost defiantly, in the spirit of romance in an age of realism. Nowhere is the perfect finish of his writing and its romantic glamour better exemplified than in his tales. There is realism too, as in "The Merry Men," but a realism transformed and colored over with an exuberant imagination. "Dr. Jekyll and Mr. Hyde" possesses an insistent symbolism. Scotch and Hawaiian folk-lore, with their supernatural fancies, are equally attractive to his genius, as witness "Thrawn Janet" and "The Bottle Imp." In the best of his tales the charm of Stevenson is irresistible. Suggested: "The Sire de Malétroit's Door"; "Will o' the Mill"; "Thrawn Janet"; "The Merry Men"; "The Strange Case of Dr. Jekyll and Mr. Hyde"; "The Bottle Imp." (Scribners.)

LETTERS

Robert Louis Stevenson's are among the best of all familiar letters. There is no doubt that many of them are deliberate literary exercises;

even their effect of happy spontaneity owes much to literary artifice. Nevertheless, R. L. S. could give his high spirits freer rein here than elsewhere, and, of course, to his close friends he could intimately reveal his true feelings of mirth or of dejection. The best series to read at first is probably that beginning with the Pacific voyages, 1888–90, continuing with the letters written from Vailima in Samoa until his death. Those which describe life in the South Seas are especially interesting. (Scribners, ed. Sidney Colvin.)

STOKER, BRAM 1848–1912

DRACULA

Although the author's style is vivid and original, and although his characterizations are interesting and convincing, it is the plot which has made *Dracula* one of the most outstanding tales of horror ever written. The villain of the story is a Transylvanian nobleman; he is a vampire, that is, a mysterious blood-sucking ghost, and before he is finally exterminated by the other characters, he has provided the reader with a series of ghastly adventures. The book is a masterpiece of supernaturalism, which Stoker has made to seem very credible by a skillful stylistic device. (Doubleday, Doran; Sun Dial Library, Garden City.)

STOWE, HARRIET BEECHER 1811–1896

UNCLE TOM'S CABIN

Few works of propaganda have had such a tremendous appeal as this vivid novel, written solely as a denunciation of slavery. Undoubtedly Mrs. Stowe gave a false picture of the South by emphasizing the occasional cruelty to slaves and by sensitizing the negroes whom she presents, but these devices made her novel more dramatic and universal in appeal. Much of the pathos verges on sentimentality, and some of the humor is nothing but slap-stick, but in spite of its bigotry and technical faults, *Uncle Tom's Cabin* is a remarkably interesting novel, with a consistently gripping plot. (Modern Readers'; Everyman; Nelson; Houghton Mifflin.)

STRACHEY, GILES LYTTON 1880—

QUEEN VICTORIA

The modern trend of biographical writing is well illustrated by Strachey's *Queen Victoria,* which, indeed, set the mode. There is a lack of the old-time spirit of reverence in approaching the great, but there is perhaps some gain in human interest. If the foibles and weaknesses of the Queen are unduly emphasized, we at least come to believe in her as a human being. The biographer does not restrict himself to a single character study, but broadly sketches an era of

British imperial history, in which the Prince Consort, Palmerston, Gordon, Disraeli, Gladstone, and many others share with the Queen the reader's attention. This may not be the most authoritative study of Victoria, but it is the most interesting; there is not a dull chapter, and scarcely a dull page in it. (Harcourt, Brace.)

SUDERMANN, HERMANN 1857–1928

DAME CARE

The sinister influence of an almost incarnate Sorrow is largely responsible for Paul Meyerhofer's tragic existence. His life is overshadowed by one kind of suffering after another until at last he finds happiness in love. Sudermann has admirable control over his elements of fatalistic tragedy, making them convincing and unusually effective, and at the same time avoiding the depths of despondency. (Modern Library, tr. Bertha Overbeck.)

SWIFT, JONATHAN 1667–1745

GULLIVER'S TRAVELS

The strange adventures of an ordinary man, made to seem a colossus by his visit to the midgets of Lilliput, and again a pygmy by coming among the giants of Brobdingnag, are familiar nursery fables, but there is much more weighty matter in *Gulliver's Travels* than a pleasing tale for children. Beneath the superficial narrative is a mordant satire on the vices of humanity, which Swift has developed by placing his hero in contrast with imaginary races, such as the Utopian, if horse like, Houyhnhnms, and the depraved Yahoos. For deliberate cynicism and penetrating irony the book is perhaps unsurpassed. (Modern Readers'; Oxford; World's Classics; Everyman; Bohn; Temple; Nelson.)

SWINBURNE, ALGERNON CHARLES 1837–1909

POEMS

For the most part Swinburne was content to create poetry for poetry's sake only. Unsurpassed in metrical ingenuity and the melody of verse, many of his pieces are merely sensuous. The content of thought is thin, and the view of life is frankly pagan. The note of patriotism, and a noble enthusiasm for human liberty, however, enter his later poems. Masterly as is the craftsmanship of Swinburne's verse, it has the tendency to cloy the reader, and to leave him unsatisfied. Suggested: "A Leave-Taking"; "Hymn to Proserpine"; "A Match"; "A Song in Time of Order"; "The Garden of Proserpine"; "Hendecasyllabics"; "Hertha"; "The Pilgrims"; "A Forsaken Garden"; "The Armada." (David McKay; Modern Library.)

ATALANTA IN CALYDON

Atalanta in Calydon, Swinburne's masterpiece, reproduces in English verse the very spirit and form of Greek tragic drama. The legend is the slaying by the virgin huntress, Atalanta, of the wild boar which ravaged Calydon; of Meleager's love for her, and of his death, caused by his mother for his having slain her brothers in defense of the maiden. The action is swift and stately, the mood is intense throughout, and the music of the verse has a magnificent range, especially in the choruses, which are among the finest of Swinburne's lyrics. (David McKay.)

SYMONDS, JOHN ADDINGTON 1840–1893

WINE, WOMEN, AND SONG: MEDIAEVAL LATIN STUDENTS' SONGS TRANSLATED INTO ENGLISH VERSE

The Wandering Students of the Middle Ages made and sang songs which are not yet forgotten. "Gaudeamus Igitur" at least is well known, and "gaudeamus igitur" may suggest the spirit of the rest. John Addington Symonds has translated an interesting group of them in their own singing metres, with a running essay on the Wandering Students. Life was not easy for these early seekers after learning, but they took it as merrily as they might, consoling themselves in their poverty and hardships with a shallow but cheerful Epicurean philosophy. (Medieval Library, Oxford University Press; Ariel Booklets, Putnam; Mosher.)

SYNGE, JOHN MILLINGTON 1871–1909

RIDERS TO THE SEA

Riders to the Sea is a brief one-act play in which tragic realism is raised to a strange poetic beauty by a touch of the supernatural. Maurya, a peasant woman of the Aran Islands, off the west coast of Ireland, has had all of her men-folk taken from her by the sea except the last of her six sons. Bartley is going to the mainland with a boat-load of horses. His mother has a presentiment of his death, but he will not be persuaded to stop at home. As he loads the boat, he is knocked into the sea by a pony, and drowned. Maurya has nothing more to fear for, and she quietly resigns herself to her loss. (*Chief Contemporary Dramatists, First Series;* Luce.)

THE PLAYBOY OF THE WESTERN WORLD

One night there drifts into the public-house of Michael James in County Mayo, a badly frightened boy, Christy Mahon, who tells the publican and his daughter, Pegeen Mike, that he has killed his own father with the blow of a spade. He is looked upon by his hosts as a

startling but rather desirable curiosity. Christy, who under his father's tyranny has developed a marked inferiority complex, in the process of lionization which he now undergoes discovers a bold and confident personality, and in the spirit of the playboy he even rises above an unexpected stroke of fate. Synge has realistically portrayed the types of the remote Irish countryside, and has set down their richly figurative speech to perfection in a comedy of full-blooded vigor. (Luce.)

TARKINGTON, BOOTH 1869—

MONSIEUR BEAUCAIRE

Monsieur Beaucaire is the cousin of King Louis XV of France. Disguised as a barber, he goes to England, where the adventures he had anticipated are amply fulfilled. A lucky circumstance enables him again to disguise himself, this time as a fashionable gentleman; in that guise he falls in love with the belle of Bath, but no happy ending marks his courtship since he is denounced as an impudent impostor, and his love rejects him just before he is called back to France in his true person. (Doubleday, Doran.)

PENROD

In no other book has an author more successfully expressed the very essence of healthy boyhood. Penrod, a typical twelve-year-old, has experiences reminiscent of everyone's childhood, recounted so skillfully in every detail of characterization and style that thousands have been fascinated by the book. Tarkington has infused diverting humor into each adventure of his adolescent hero, and has rendered the difficult dialogue of youth with admirable realism. (Doubleday, Doran.)

TCHEKHOV see CHECKHOV

TENNYSON, ALFRED, LORD 1809–1892

POEMS

The popularity of Tennyson's poetry has been great, and it will continue. He sings of universal feelings: the joys and sorrows of friendship and love; the beauties of nature, literature, and art; and the fervor of patriotism. His philosophy is strong but not over-subtle; his imagination is lofty, but not unrestrained in its flights. Tennyson's verse is almost uniformly melodious, and occasionally music and imagination become fused to produce a supreme lyric, such as the "Choric Song" and "St. Agnes' Eve." One of the notable poems of the nineteenth century is "In Memoriam," whose lyric cycle tells the story of the triumph of Christian faith over doubt in the poet's mind through meditation upon the death of a dear friend.

The lover of action will find delight in the martial ballads, "The Revenge" and "The Charge of the Light Brigade." Suggested: "Mariana"; "The Lady of Shalott"; "Oenone"; "The Lotos-Eaters"; "Choric Song"; "Dora"; "Ulysses"; "Locksley Hall"; "St. Agnes' Eve"; "Break, break, break"; "Enoch Arden"; Songs from "The Princess"; "Ode on the Death of the Duke of Wellington"; "The Charge of the Light Brigade"; "In Memoriam A. H. H."; "Maud"; "The Revenge"; "To Virgil"; "Merlin and the Gleam." (Modern Student's; World's Classics; Athenaeum; Everyman 2 vols.; Globe; Treasury 2 vols.; Cambridge; Oxford.)

IDYLLS OF THE KING

The *Idylls of the King* re-tell the story of King Arthur in twelve epic episodes. Tennyson draws his materials largely from Malory, but he alters freely in order to give a symbolic meaning to the romance. He adopts the account of Arthur's supernatural origin, and stresses his mysterious passing. The exploits of the Knights of the Round Table are more like the mystical adventures of *The Faerie Queene* than the somewhat matter-of-fact encounters of the *Morte Darthur*. The leading theme is the entrance of sin into the court through the guilty love of Lancelot for Queen Guinevere, and the consequent disruption of the splendid fellowship of the Round Table. Tennyson has achieved something very like a national epic in stately and stirring verse. (Modern Readers'; Treasury; Everyman; Globe; Cambridge; Oxford.)

THACKERAY, WILLIAM MAKEPEACE 1811–1863

VANITY FAIR

Vanity Fair is the greatest of Victorian novels. It is a huge panorama of many characters, in which the central figure is Becky Sharp, the greatest "gold-digger" of literature. Becky and Amelia Sedley begin their careers as friends in the same fashionable school, but as soon as they emerge, their lives become widely divergent, although they are continually in contact. The setting is largely in England at the beginning of the nineteenth century, but there are many vivid scenes on the continent, especially one of the Battle of Waterloo, which has a decisive effect upon the leading characters. There is delightful humor in the fat Jos Sedley, there is genuine sympathy and pathos for the sufferings of Amelia, and there is admiration and a queer mixture of liking and disliking for Becky, with all her selfish talents. (Modern Readers'; Everyman; Nelson 2 vols.; Macmillan; Oxford.)

PENDENNIS

Pendennis is the account of a young man's life—his first love affair, his career at the university, and his commonplace adventures

in London as writer and man about town. There are no exciting incidents. Arthur Pendennis is a very ordinary young fellow, not especially brilliant, well-meaning, rather weak, but able to pull himself out of the mistakes into which he falls. The novel has all the color of real life, and Thackeray's constant comments on the doings of his hero give it something of the force of an object-lesson. Among a crowd of interesting characters the most striking is Major Pendennis, Arthur's uncle, an elderly and rather cynical man of the world. (Modern Student's; World's Classics 2 vols.; Everyman 2 vols.; Nelson 2 vols.; Macmillan; Oxford.)

HENRY ESMOND

Thackeray made a profound study of the later seventeenth and early eighteenth centuries in England, and in *Henry Esmond* he gives a vivid picture of the unsettled condition caused by the struggle between Jacobites and Whigs, and by the wars on the Continent during the reigns of the last Stuart rulers. The reader's interest, however, is not devoted exclusively to the historical background, for Henry Esmond leads a most interesting existence, characterized by devotion to the Esmond family and the woman he finally marries, and full of adventure with Father Holt, the Catholic agitator, with the dazzlingly beautiful Beatrix, and finally with the profligate pretender to the throne. (Modern Readers'; World's Classics; Everyman; Nelson; Macmillan; Oxford.)

THE NEWCOMES

Of the various types represented in the Newcome family, the benignant Colonel Newcome is surest to win the reader's heart, for he is such a chivalrous, idealistic gentleman in all the vicissitudes of his life that his beautifully recounted death at the end of the book makes one feel an almost personal loss. Many of his interesting relations are introduced, such as his son Clive, an attractive but erratic young artist, his beautiful niece, Ethel, his villainous nephew, Barnes, and his inefficient, posing brother-in-law, the Reverend Charles Honeyman. Thackeray has filled the book with other vividly characterized members of the early nineteenth century upper class. The rambling plot of this long novel contains many highly colored, even exciting episodes occurring both in England and on the Continent, and as a study of the society of this era it is indeed unmatched. (Everyman 2 vols.; Nelson 2 vols.; Macmillan; Oxford.)

THE ROSE AND THE RING

Certain children's books, dealing with magic and frank nonsense, are always popular with one class of mature readers and detested by another. Those of the second class will discover nothing attractive in

The Rose and the Ring, whose leading characters are the deposed Prince Giglio and Princess Rosalba and their powerful friend, the Fairy Black Stick. But readers who appreciate the *Alice in Wonderland* type of book will find Thackeray's humorous fooling delightful, and will highly enjoy his preposterously romantic incidents. (Little Library, Macmillan.)

ROUNDABOUT PAPERS

"I should like to write a nightcap book," says Thackeray, "—a book that you can muse over, that you can yawn over—a book of which you can say, 'Well, this man is so and so and so and so; but he has a friendly heart (although some wise-acres have painted him as black as bogey), and you may trust what he says.' . . . When this bundle of egotisms is bound up, as they may be one day, . . . they will bore you very likely; so it would . . . to eat up the whole of a ham; but a slice on occasion may have a relish: a dip into the volume at random and so on for a page or two: and now and then a smile; and presently a gape; and the book drops out of your hand; and so, *bon soir,* and pleasant dreams to you." *Roundabout Papers,* a group of essays on a multitude of familiar subjects, is this book; and the reader will find that Thackeray has been as good as his word in providing the leisure-hour entertainment he describes. (Everyman; Macmillan.)

THE FOUR GEORGES

In his lectures on the Hanoverian kings of England who ruled from 1714 to 1830, Thackeray gives us more than mere biographical essays. The book is the story of an era in brief, embracing "sketches of manners, morals, court and town life." It teems with racy anecdotes and bits of vivid description drawn from contemporary letters and memoirs. Thackeray is hard on the Georges. Such reputation as they retained in 1855 fell before the shafts of his ridicule. Nevertheless he is not altogether fair to the times, and it is best to read *The Four Georges* as an example of brilliant wit rather than as a serious historical study. (Everyman; Macmillan; Oxford.)

THEOCRITUS, BION, & MOSCHUS 3rd century B. C.

IDYLS

Theocritus, a Greek poet of Alexandria and Syracuse, was the inventor of the pastoral mode in poetry. He had observed the life of the Sicilian shepherds, and had heard the rude songs they improvised as they watched their flocks. From this shepherd life and these singing-matches Theocritus made a literary convention which has persisted in poetry through Virgil, Spenser, Milton, Pope, Shelley, and Matthew Arnold. To know the little poems of Theocritus

is to realize more keenly the beauties of Milton's "Lycidas" and of Shelley's "Adonais." The *Idyls* of Theocritus, with those of his followers, Bion and Moschus, have been exquisitely rendered in English prose by Andrew Lang. (Treasury, tr. Lang; Bohn, verse tr. Calverley, with Virgil's *Eclogues.*)

THOMAS À KEMPIS 1380?–1471?

THE IMITATION OF CHRIST

For nearly five centuries this has been the most popular manual of Christian devotion after the Bible. It consists of four books, which were originally separate treatises. The first three contain precepts and admonitions for the conduct of life, both inward and outward. The ardent, contemplative spirit of the author is joined with a clear-eyed understanding of the actualities of life, and his ideal of religion is both mystical and practical. The fourth book was written to prepare worshippers to receive the Holy Communion. The style of Thomas à Kempis is a mosaic of words and phrases from the Bible and the early Fathers of the Church. (Everyman; World's Classics; Nelson.)

THOREAU, HENRY DAVID 1817–1862

WALDEN

Although the book is primarily a partial autobiography of this interesting New England ascetic, it is full of homely philosophy and descriptions of life in the American woods. Thoreau retired for meditation and philosophical existence to a cabin that he built for himself near Concord, where for two years he lived the primitive life of a hermit. The same curiosity is aroused and gratified by *Walden* that attends with eager interest the career of Robinson Crusoe. Readers may disagree with Thoreau's conclusions, but they will be interested in the experiments which are described here. (World's Classics; Everyman; Houghton Mifflin.)

TOLSTOY, LEO NIKOLAIEVICH, COUNT 1828–1910

THE COSSACKS

Olenin, a poor nobleman, loves a wild Russian girl, Marianka, but the chief interest in this novel is the graphic portrayal of those vividly picturesque horsemen, the Cossacks. By joining one of their regiments, Olenin enthusiastically experiences the rough life which is so different from his former ease. Tolstoy has presented the whole situation with great realistic skill. (Crowell, tr. N. H. Dole.)

ANNA KARENINA

Many novels whose plots center around an attractive heroine married to a man much older than herself and surreptitiously having

an affair with a passionate young lover, have nothing to commend them, because their plots are so obviously trite. But Tolstoy's treatment of this identical situation is considered one of the greatest Russian novels, because his realistic characterizations have been so exhaustively conceived. Anna Karenina and her lover, Count Vronsky, are marvelously portrayed in all their emotions. This minute psycho-analysis, with accurate pictures of Russian life, has made the novel long, but for readers who prefer vivid characterizations to exciting plots, the reading of *Anna Karenina* will be a rare experience. (Nelson 2 vols.; Everyman 2 vols.; Crowell, tr. N. H. Dole.)

TRELAWNY, EDWARD JOHN 1792–1881

RECOLLECTIONS OF THE LAST DAYS OF SHELLEY AND BYRON

In January 1822, at Pisa, Trelawny met Shelley and Byron for the first time. For what was destined to be the last six months of Shelley's life, Trelawny observed him closely with mounting enthusiasm. He anxiously watched the *Ariel* disappear in the storm in which Shelley met his death, and he stood by the poet's funeral pyre when his body was burned. The following year Trelawny accompanied Byron on his expedition to join the Greeks fighting for independence, and he stood by the Pilgrim's bier at Missolonghi. Occasionally inaccurate in details and biased in judgments, this little book none the less gives a more intimate and vivid picture of the two great English poets than does any other of the numerous memoirs in which they figure. (Oxford Miscellany, Oxford University Press.)

TRISTAN AND ISEULT about 13th century

The fatal love of Tristan and Iseult has been a favorite theme of poets from Gottfried von Strassburg in the thirteenth century to Edwin Arlington Robinson in the twentieth. The tale relates how Tristan became a companion of King Mark of Cornwall, and how after divers strange adventures he sought Iseult of Ireland for the King's hand. On the voyage homeward, by misadventure Tristan and Iseult drank a magic potion which was to insure the love of the wedded pair. Under the compelling influence of the draught the two wore out their lives in unhappy love, and though long divided, died together. One of the world's greatest stories, *Tristan and Iseult* should be read in several versions, beginning with the oldest, whose beauty has never been surpassed. (A. & C. Boni, tr. Hilaire Belloc; Dutton, tr. Loomis.)

TROLLOPE, ANTHONY 1815–1882

THE WARDEN

The Warden is the first of Trollope's six *Chronicles of Barsetshire,* the scenes of which are laid in the imaginary cathedral town of

Barchester and the surrounding villages. The Rev. Septimus Harding is the Warden of Hiram Hospital, an ancient charitable foundation which supports twelve aged poor men of the diocese. Hiram Hospital comes under the attention of the muck-raking journalists of the day, who denounce the Warden's position as a sinecure. In the words of Henry James: "The story is simply the history of an old man's conscience. The question of his resignation becomes a drama, and we anxiously wait for the catastrophe." The sub-plot relates the stormy love story of Mr. Harding's daughter and the reporter of the *London Jupiter,* which has made a sensational feature of the affairs of the hospital. (World's Classics; Everyman; Bohn.)

BARCHESTER TOWERS

This novel carries on the story of the cathedral folk of Barchester where *The Warden* leaves off. Archdeacon Grantley, Mr. Harding's son-in-law and the old Bishop's son, an ambitious and worldly, but not unworthy churchman, confidently expects to succeed his father. The Bishop dies, but by an unlucky accident Dr. Grantley fails to be appointed. Instead the palace is occupied by Dr. Proudie, who is ruled by a shrewish wife. With him there comes to Barchester Mrs. Proudie's favorite preacher, the evangelistic Mr. Slope, who in his first sermon antagonizes all the clergy of the diocese. Open war is forthwith declared, and the Archdeacon assumes the leadership. Mr. Slope is finally routed, but Dr. Grantley does not know that it was not he who won the victory. (Modern Readers'; Modern Student's; World's Classics; Everyman; Nelson; Bohn.)

TURGENEV, IVAN SERGIEEVICH 1818–1883

ON THE EVE

American readers will find certain faults in this book—the first third of it, for instance, is largely conversation and apparently inconsequential details; but at the introduction of the Bulgarian patriot Insarov, the interest which may have flagged will quicken and increase till the powerful ending of the story is reached. Insarov, whose consuming passion is the freeing of Bulgaria from the Turks, falls in love with a sensitive Russian girl, Elena Nikilaevna Stahov. Turgenev has presented her with great analytical artistry, showing how she develops through successive tragedies into a heroic figure who carries on her husband's work after his death. Although *On the Eve* is not Turgenev's greatest novel, it probably has more qualities which will commend it to the average reader than his other works; those who are enthusiastic about it could well read *Fathers and Children,* a powerful analysis of a young Russian nihilist, and *A House of Gentlefolk,* in which the tragedy of thwarted love is ably discussed. (Macmillan, tr. Constance Garnett.)

A Lear of the Steppes

Like Shakespeare's King Lear, Martin Petrovitch Harlov completely misjudged his two daughters when he consigned his small estate to them, so that he could devote his last years to preparation for death. Their cruelty to this hearty Russian peasant changes him rapidly into a pathetically broken-down old man, whose progress to stark tragedy is impressively related. (Macmillan, tr. Constance Garnett.)

TWAIN, MARK (SAMUEL LANGHORNE CLEMENS) 1835–1910

The Innocents Abroad

Herein is given a burlesque account of a trip to Europe, Egypt, and Palestine. The foundation of the book is fact, for Mark Twain did take this trip, and he undoubtedly experienced many of the amusing incidents related. *The Innocents Abroad* many well be read as a parody book of travel, but frequently a deeper satire is attained by stripping from the old world its glamour of age and romance, and examining it exactly as it is. (Modern Readers'; Harpers.)

The Adventures of Tom Sawyer

Many of the episodes of *Tom Sawyer* were recollected from Sam Clemens' own boyhood in Hannibal, Missouri. The book is a boy's story of a boy's pranks and adventures. The central action is a murder mystery, and there are other melodramatic elements in the plot, which, however, are overshadowed by the realistic and humorous account of life in a Mississippi River town. In *Tom Sawyer* occurs the famous story of whitewashing the fence, and here we are first introduced to the ragged hero, Huckleberry Finn. (Modern Classics; Harpers.)

Life on the Mississippi

In the first part of the book Mark Twain tells how he learned the river under the able tutelage of the "lightning pilot" Horace Bixby. A graphic account of the great steamboat days is presented, shot through with the author's inimitable humor. The latter part describes a voyage up the river long after the Civil War, when railways had emptied waterways of their former traffic. The earlier story has by far the greater interest. Its historical sketches, its frequent passages of vivid description, and its humorous episodes combine to make *Life on the Mississippi* a masterpiece of the literature of the Middle West. (Modern Classics; Harpers.)

THE ADVENTURES OF HUCKLEBERRY FINN

Huckleberry Finn is more or less a sequel to *Tom Sawyer,* but by getting inside the character and telling his story in his own words, Mark Twain achieves a more notable piece of writing. Huckleberry Finn, son of the village drunkard, is driven from home by fear of his father, and floats down the Mississippi on a raft with the runaway slave Jim. The author describes the great river in its changing moods and the picturesque river types from his own early experience. The rapid succession of realistic adventures, both comic and tragic, maintains a high degree of interest throughout this American Odyssey. (Modern Classics; Harpers.)

A CONNECTICUT YANKEE AT KING ARTHUR'S COURT

A blow on the head knocks a typical citizen of industrialized, common-sense New England back into the barbaric, feudal period in England when Arthur was king. Luck and ingenuity rescue him from execution, and elevate him to the exalted position of "Boss." Gradually he introduces nineteenth century civilization to these ignorant semi-savages of the sixth century, and all goes well and very entertainingly until an unforeseen event stops all progress, and precipitates the kingdom back into its dark age. The book gives an unconventional, unromantic, and unfair picture of knight-errantry, for in addition to presenting a delightfully humorous story, Mark Twain tries to expose the vices of an established church and a privileged class. Those who wish to retain an idealized conception of the age of chivalry will not like the book; but nearly everyone else will find it full of incidents abounding in humor, pathos, adventure, and thought-stimulating remarks. (Harpers.)

VALLERY-RADOT, RENÉ 1853—

THE LIFE OF PASTEUR

"This is a biography for young men of science, and for others who may wish to learn what science has done, and may do, for humanity." Louis Pasteur (1822–1895) was the proponent of the germ theory of disease. He began his career as a chemist, studying the phenomena of fermentation. A series of brilliant experiments suggested analogies between fermentation and the infectious diseases. By his triumphant demonstration that every infectious disease is produced by a special microbe, and that the activity of that microbe under certain conditions may be employed against itself, Pasteur became one of the greatest benefactors of human kind of all time. Pasteur's qualities both of head and heart are set forth authoritatively in this distinguished life. (Star, tr. Mrs. R. L. Devonshire; Doubleday, Doran.)

VAN DYKE, HENRY 1852—

FISHERMAN'S LUCK

One need not be an enthusiastic fisherman to enjoy this volume of friendly essays. Dr. Van Dyke talks of other things besides fish—of the joys of the open air, of companionship and the companionable virtues, of old books, and the like. The lure of angling, like the delight of life, is its uncertainty, and the familiar surprises which give zest to experience are the larger theme, to which the reminiscences of this devoted fisherman are but illustrations. (Scribners.)

VASARI, GIORGIO 1511–1571

LIVES OF THE PAINTERS, SCULPTORS, AND ARCHITECTS

Giorgio Vasari, himself a painter and architect of Florence, wrote short biographical sketches of the principal Italian artists, many of whom he had known personally. He gives the outlines of their lives, interspersed with anecdotes, and lists and comments on the chief works of each. From Vasari we are able to enter into the private and public lives of the great artists of the Renaissance, and to see their works as they were seen by contemporaries. This is perhaps the most interesting source-book of artistic biography; Browning based his poems of painters upon Vasari's sketches. Suggested: Giotto; Fra Filippo Lippi; Sandro Botticello; Lionardi da Vinci; Raphael of Urbino; Andrea del Sarto; Michelagnolo Buonarotti; Titian. (Everyman 4 vols., tr. A. B. Hinds.)

VIRGIL (PUBLIUS VIRGILIUS MARO) 70–19 B. C.

AENEID

The plot of this most famous Latin epic deals with the wanderings of Aeneas, a Trojan hero, after the capture of Troy by the Greeks. In Carthage he was loved by Queen Dido, and when the gods commanded further journeyings, she committed suicide. In Italy, under the protection of the Cumaean Sibyl, he had many more adventures, including a trip to the underworld while he was working to found Latium, from which sprang Rome. The first six books are reminiscent of the *Odysscy* and the last six of the *Iliad,* which were Virgil's models for the national epic he had projected. It is not so much to the plot that this poem owes its greatness, however, as to the magnificence of the verse, ably retained in Dryden's translation. (World's Classics, tr. John Dryden; Lake, tr. Conington.)

WALLACE, LEW 1827–1905

BEN HUR

Ease of description, skill in narration, great delicacy of touch, and a feeling for suspense, action, and characterization, help to make this

novel great. Ben Hur is the son of a rich Jewish family at the time of Christ. Through misfortune and treachery, he is condemned to that living death, the Roman galleys, where he serves many years until his providential escape and rise of fortune. He becomes a Christian through seeing the miracles of Jesus, and finally wins his loved one, though the ending of the book is greatly saddened by the tragedy of the Crucifixion. It is a remarkable and exciting picture of the early Christian era. (Harpers.)

WALTON, IZAAK 1593–1683

THE COMPLEAT ANGLER

There is something placid about fishing that makes the angler an optimistic philosopher, with a keen appreciation of nature and life itself. Walton exhibits these qualities to a marked degree in his simple discussion of fishing, and one cannot read his book without intimately sensing his warm personality. Methods of fishing today are not identical with those of the seventeenth century, and some English fish that he mentions are not found in America, but the bulk of Walton's pleasant remarks will be thoroughly relished by anyone who has known the thrill of catching a trout or a bass. (Oxford; Everyman; Temple; Nelson.)

WEBSTER, DANIEL 1782–1852

ORATIONS

Among American masters of eloquence Daniel Webster ranks first. Whether he spoke on a great memorial occasion, or in the course of deliberations of the United States Senate, his words carried conviction and stirred emotion. Best known and most interesting to modern readers are the orations in which he celebrated the events and leaders of the War of Independence, and the speeches in which he debated the preservation of the Union (January 1830) with Robert Y. Hayne, in whom he met a foeman worthy of his steel. (Riverside.)

WEBSTER, JOHN 1580?–1625?

THE DUCHESS OF MALFI

A tragedy of blood and physical horror is presented in this play. The regal Duchess of Malfi is persecuted by her two brothers because her marriage is objectionable to them. She is subjected to many gruesome tortures, but her spirit is unbroken; her brothers remain adamant, however, until after she and her children have been strangled. Then they repent of their cruelty, and are themselves killed in the veritable shambles of the last act. The play is a good example of the post-Shakespearean tendency to rely for tragic effect

upon physical rather than mental suffering. (*Chief Elizabethan Dramatists;* Temple; Belles-Lettres Series, Heath.)

WELLS, HERBERT GEORGE 1866—

Mr. Britling Sees It Through

The brutal contrast between peace and war, and a fruitless striving to account for the hostilities are the dominant themes in this novel of the World War. Mr. Britling's peaceful existence in England is rudely shattered by the outbreak of war, the beginning of those terrible years in England as well as in France. The brave reaction of the whole British nation can be seen in Mr. Britling; who "sees it through" despite all the tragedy it brings him. (Macmillan.)

WHARTON, EDITH NEWBOLD JONES 1862—

Ethan Frome

Mrs. Wharton has written a relentlessly tragic novel with a poverty-stricken New England farm as its setting. Zenia Frome, a selfish hypochondriac, is absolute master over her husband, Ethan. While she is away, he falls in love with her young cousin, Mattie, but on her return she becomes jealous and Mattie is to be sent away. The two lovers plan to kill themselves as the last method of escaping from their galling environment, but a final frustration is awaiting them, for they succeed in merely crippling themselves hopelessly, and their lives go on, more unbearably tragic than before. (Modern Student's; Scribners.)

WHITE, ANDREW DICKSON 1832–1918

Seven Great Statesmen

Former President White, of Cornell University, in *Seven Great Statesmen in the Warfare of Humanity with Unreason* writes somewhat extended biographical sketches of seven great leaders of modern thought, who in serving their states also served the general cause of humanity. The statesmen are: the Italians Sarpi and Cavour; the Dutch Grotius; the Germans Thomasius, Stein, and Bismarck; and the French Turgot. These men destroyed the worst vestiges of feudal authority in Europe. Although centered upon a small group of individuals, these penetrating studies furnish an extraordinarily comprehensive view of the political progress of continental Europe since the seventeenth century. (Star; Century.)

WHITE, GILBERT 1720–1793

The Natural History and Antiquities of Selborne

Selborne, a small rural district not far from London, was the home of that amiable naturalist, Gilbert White. In his simple but

pure style, he wrote of the birds, animals, and plants which he knew, arranging his informal discourses as letters to his friends. There is nothing spectacular in his remarks on the commonplace flora and fauna of Selborne, but nature lovers will delight in his minute observations and sincere enthusiasm for all outdoor things. (World's Classics; Everyman; Library of English Classics, Macmillan.)

WHITMAN, WALT 1819–1892

LEAVES OF GRASS

Whitman sings of a triumphant individualism and of a triumphant American democracy. The former theme is exemplified in "Song of Myself," in which the poet with frank egoism exults in his own physical nature, and its capacity to enjoy the world. His pride in the American spirit, which is simply an extension of his individualism, finds utterance in "Pioneers! O Pioneers!" and in many other pieces. Whitman is the apostle of free verse; his poetry has neither regular metre, rime, stanzaic form, nor conventional poetic adornments. It possesses, however, a magnificent rhythm, and a sweep of imagination which has caused the poet to be hailed as the most original spirit in modern poetry. Suggested: "Song of Myself"; "Song of the Open Road"; "Crossing Brooklyn Ferry"; "Out of the Cradle Endlessly Rocking"; "Pioneers! O Pioneers!"; "Come Up from the Fields Father"; "As Toilsome I Wander'd Virginia's Woods"; "The Wound-Dresser"; "O Captain! My Captain!"; "When Lilacs Last in the Dooryard Bloomed." (Doubleday, Doran; Modern Readers'; Modern Student's; Modern Library; Everyman; *Chief American Poets.*)

WHITTIER, JOHN GREENLEAF 1807–1892

POEMS

The Quaker poet of New England shows in his work the simplicity, sincerity, and gentle piety of his faith. Like Burns, Whittier knew poverty from his youth, poverty borne in the spirit of Christian humility. The life and ideals of his people inspired much that is best in his verse. "Snow-Bound," a fragment of autobiography, like "The Cotter's Saturday Night," is an idyl of the humble life. In his middle years Whittier threw all his energy into the anti-slavery agitation, for which he created a poetry of moral earnestness unmatched in American literature. Suggested: "Proem"; "Ichabod"; "Songs of Labor"; "First-Day Thoughts"; "Maud Muller"; "The Barefoot Boy"; "Skipper Ireson's Ride"; "The Garrison of Cape Ann"; "Telling the Bees"; "Laus Deo"; "The Eternal Goodness"; "Snow-Bound"; "Abraham Davenport." (Cambridge; World's Classics; *Chief American Poets.*)

WILDE, OSCAR FINGALL O'FLAHERTIE WILLS 1856–1900

LADY WINDERMERE'S FAN

Scintillating wit, brilliant epigrams, cynical characterizations of the nobility, and absolute control over somewhat melodramatic situations have made this comedy highly popular. The plot deals with the reconciliation of Lord and Lady Windermere, whose love was dying through a misapprehension, until the discovery of Lady Windermere's fan in another man's apartment led, paradoxically, to a happy ending. (*Chief Contemporary Dramatists, First Series;* Modern Library; Putnam.)

THE IMPORTANCE OF BEING EARNEST

This farcical play concerns two young men about London who in their wooing find their Christian names of great inconvenience to them. It is not enough to say that the plot is chiefly nonsense, and that the persons of the drama are caricatures of cleverness and selfishness, but this is a part of the truth. The humor, however, has a notable intellectual quality. The dialogue is brilliant and sophisticated, and it abounds in witty paradoxes, in all respects echoing the author's inspired conversation. *The Importance of Being Earnest* is the last and best of Wilde's social comedies. (Modern Library; Putnam.)

WILDER, THORNTON NIVEN 1897—

THE BRIDGE OF SAN LUIS REY

"On Friday noon, July the twentieth, 1714, the finest bridge in all Peru broke and precipitated five travellers into the gulph below." Brother Juniper, the little Franciscan monk, who had for a long time sought for an opportunity to prove the wisdom and justice of God's providences, began at once an investigation into the lives of those who had died. Going beyond his researches, the author has made a profound study of the individuals concerned in the tragedy, and from the characterizations of the Marquesa de Montemayor, Esteban, Uncle Pio, and those most intimately associated with them there emerges a picture of human love which is not passion, penetrating to the depths of universal experience. *The Bridge of San Luis Rey* is one of the most philosophical of modern novels, beautifully and simply presented through the figures of a strange and interesting society. (A. & C. Boni.)

WILSON, WOODROW 1856–1924

PAPERS AND ADDRESSES

A preëminent figure in contemporary history, Woodrow Wilson was also a master of prose style, both written and oral. A selection

from his papers and addresses should include a number of the thoughtful essays on literary, historical, and political topics written during his early scholarly career; a group of the patriotic speeches delivered as Princeton professor and President; and finally a few of the stirring public documents which served to clarify the mind of America while the President was steering his country's course through the World War. Suggested: "Character of Democracy in the United States"; "Mere Literature"; "A Calendar of Great Americans"; "The Course of American History"; "When a Man Comes to Himself"; "The Ideals of America"; "Robert E. Lee: An Interpretation"; "Abraham Lincoln: A Man of the People"; "The Spirit of Learning"; "Address for Declaration of War against Germany." (Grosset & Dunlap 3 vols.; Modern Library.)

WISTER, OWEN 1860—

THE VIRGINIAN

Although there are exciting adventures of cowboys and highwaymen, and a convincing love element in this story, it is as a realistic picture of the old West that it achieves distinction. Life on the cattle ranches of Montana when that territory was still comparatively primitive is realistically and skillfully presented, with the Virginian as the humorous and altogether likable hero, and Molly Wood, a Vermont girl teaching school in this crude environment, as the attractive and plucky heroine. (Macmillan.)

WORDSWORTH, WILLIAM 1770-1850

POEMS

Wordsworth is one of England's great sage poets. His verse is always thoughtful, frequently profound, and characterized by a noble dignity. His poems reveal a deep love for nature, and an instinctively sympathetic understanding of humble people. Nature was to the poet a living presence, with power to teach and to heal. Wordsworth recognized the worth that is in simple folk, and he idealized the simple impulses of the heart. Although there was no elaborate artifice in his poetry, he attained an effect of grandeur by direct and natural means that revolutionized English verse. This simplicity may at first be mistaken for mere dullness, but a longer acquaintance discovers in Wordsworth quiet beauty and slowly accumulated power scarcely to be found elsewhere. Suggested: "Lines composed a few miles above Tintern Abbey"; "Strange fits of passion have I known"; "She dwelt among the untrodden ways"; "I travelled among unknown Men"; "Three years she grew in sun and shower"; "A slumber did my spirit seal"; "Michael"; "To the Cuckoo"; "Resolution and Independence"; "She was a Phantom of Delight"; "The Solitary Reaper"; "I Wandered Lonely as a Cloud"; "Ode to Duty"; "Character of the Happy Warrior"; "Ode. Intimations of Immortal-

ity"; Sonnets. (Selections: Modern Student's; Modern Readers'; Riverside; World's Classics; Treasury. Oxford; Globe; Cambridge; Everyman 2 vols.; Nelson.)

THE PRELUDE

The Prelude is an autobiographical poem in fourteen books, recording the growth of a poet's mind through the experiences of childhood and school-time, at the university and on summer vacations, in London and on the Continent. By reviewing his life up to his thirty-fifth year, Wordsworth sought to "examine how far Nature and Education had qualified him" for the poet's office. The poem takes its name from the circumstance that it was intended as the introduction to a much longer poem which was never completed. For readers unpractised in this poet *The Prelude* is hard reading. It moves slowly, and the greater part of it is devoted to meditations on man, nature, and society, as they come under the author's observation. The first book, "Childhood and School-Time," and the ninth, tenth, and eleventh books, "Residence in France," are of capital importance for the light which they throw upon the mind and art of Wordsworth. (Temple. Complete editions as above.)

YEATS, WILLIAM BUTLER 1865—

POEMS

Yeats is the foremost poet of the contemporary Irish revival. He sings of the real Ireland, without forcing a note of sentiment or of phantasy. His poetry is genuinely national, although it bears little resemblance to the spurious Hibernianism of American popular songs. Yeats's verses are characterized by strange beauties of imagination, and by new and fresh rhythms. Perhaps no poet of the present day has shown more originality in dealing with traditional matter and in framing new measures. Suggested: "The Lake Isle of Innisfree"; "The Meditation of the Old Fisherman"; "The Ballad of Father Gilligan"; "When You are Old"; "The Lover Tells of the Rose in His Heart"; "Red Hanrahan's Song about Ireland"; "The Wild Swans at Coole." (Macmillan.)

DEIRDRE

In a poetic drama of a single act Yeats relates how Deirdre, fairest of women, after seven years wandering with her lover, Naisa, returns to the kingdom of Conchubar, and, betrayed by the King, takes her own life. This episode from ancient Irish legend was written for and produced at the Abbey Theatre, Dublin. It represents one phase of the recent Celtic Revival, the proud and joyous rediscovery of Ireland's romantic past. (Macmillan.)

THE END

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